



Kdviations

Fall 2010
Free Price
KDVS 90.3 FM
Davis,
California

INSIDE:

Break the Sound Barrier with
Chuck Yeagar!
Learn About Upcoming Events!
Celebrate the Tenth Installment
of Operation: Restore Maximum
Freedom!

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KDVS' normal business hours are Monday through Friday, 9 a.m. to 5 p.m. We welcome everyone down into our underground haven for station tours or record donation drop-offs, but please call ahead: (530) 752-0728. We also welcome new volunteers all year round!

To view KDViatiOnS in full color or have it sent to your house free of charge, go to kdvs.org/zine. For questions about advertising or distribution, e-mail John and Kirsten at publicity@kdvs.org.

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GM Address /// Letter From the Editor

This summer saw many of its long time KDVS DJs, volunteers, and students move on from the University or away from the Sacramento Valley. As with any fall here at KDVS, there is a different presence than the year before. New DJs are finally comfortable behind the microphone, volunteers can do their work in their sleep, and core staff pretends to know what they're doing. The regime may change in the summer, but it is not noticeable until the safety nets have disappeared and the training wheels are off in the fall.

Despite the departure of some of my mentors and friends underneath Freeborn Hall, I have learned that KDVS has an incredible inertia. KDVS is seemingly invincible; blows that would otherwise take down a student organization don't even scratch KDVS. When first asked what makes KDVS so different and successful, I didn't have an answer. It wasn't anything specific I or any other DJ was doing and it certainly was not the Chancellor's doing. But the answer was so obvious: KDVS is the benevolent behemoth it is because of readers and listeners like you. Every year you come in and volunteer, you come to our events, you submit articles to KDViatiOnS, you call into our shows providing your feedback, and in fundraisers you have supported us financially. KDVS is first and foremost a community station and it is this awesome community that runs it.

As many of you already know, we have been working on building a new tower at the Yolo County Landfill with Results Radio. This new tower will expand KDVS's protected contour as well as increase our coverage from 200,000 people to 500,000. The most recent step forward in constructing this tower was its recent and unanimous approval by the Yolo County Board of Supervisors. This isn't the end of the process so much as the beginning of the end. Stay tuned for more news and another entertaining year.

Neil Ruud
General Manager

Summer 2010 was the first full summer I've spent living in Davis in the time I've inhabited this little town, and you know what? There was never a dull moment; for this I give full credit to KDVS. Even if I wasn't being stuffed into an overheating house in the D, I was in the Bay Area being stuffed into a larger - but generally equally packed - venue, watching bands that I heard about through this superb station. I know many of you, our dedicated KDVS listeners, were at these same shows and more (yes, you, I saw you there), and it really enforced my idea of the station as being a musical and entertaining force in our community and beyond.

We've got a lot of tricks up our sleeve this year, such as the upcoming tenth edition of our Operation: Restore Maximum Freedom music festival and - what? - a new tower! Sir Brumley and I look forward to promoting KDVS and everything it has to offer, so if you have questions, comments, concerns, discussion topics, or love letters, send 'em over to publicity@kdvs.org.

Happy Listening,
Kirsten Gokay
KDVS Co-Publicity Director

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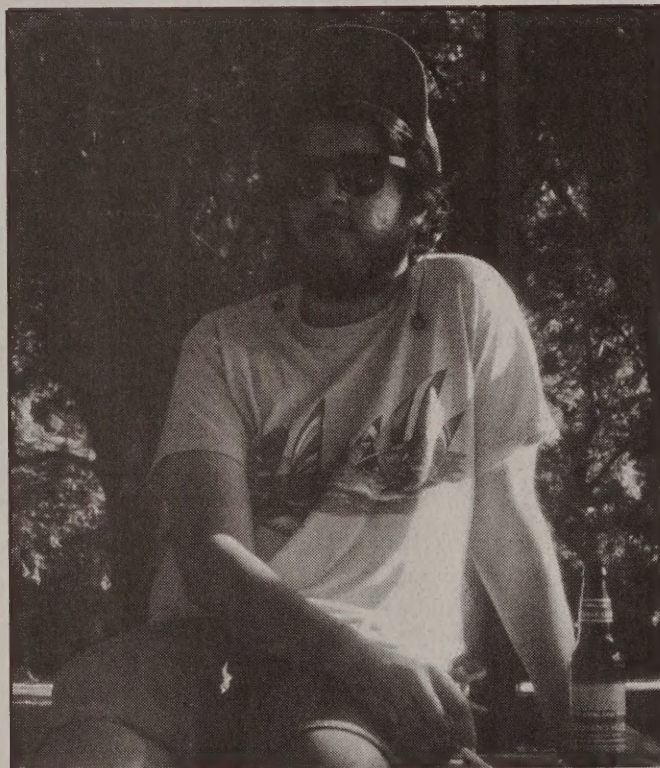
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KDVS Recordings Update:

Hey everybody, it's Simi here, former Label Director for KDVS Recordings, the student-run KDVS affiliated non-profit record label in Davis. I'm pleased to announce that Nix Glass and Roy Werner will be taking over the reigns for Dan Harkin and me for the upcoming year. Nix (Mr. Glass of KDVS's "Good Good") has been with KDVS for fifteen years and you may recognize him from his rad hip hop, soul and R&B DJ sets on the porch of the Delta of Venus. Roy is a bright eyed and bushy tailed second year talent seeker at UC Davis and I'm confident that he and Nix will continue bringing you quality releases from local artists and musicians during their time with KDVS Recordings. Check out our previous releases by Pregnant, Dead Western, San Francisco Water Cooler, Boss the Big Bit, and Who's Your Favorite Son God?, and look for our brand new to-be released this fall. It will be a double LP compilation of Sacramento's Art Lessing called "Lectures." We want to facilitate a thriving and sustainable music scene in Davis but can't do it without your help. I know a lot of you have dusty guitars and keyboards in your garages, pull them out! Start bands, book shows, don't be afraid to be weird, and support local artists!

Simi Sohota

Former KDVS Recordings Label Director



Simi in his natural environment

"The First Airplane I Ever Shot Down."

An interview with Chuck Yeager

by Doug Everett

The name, Chuck Yeager, is familiar to most households in America. In 1947 he was tasked with flying an experimental rocket plane faster than sound. He succeeded. And if you have been to the Smithsonian National Air and Space Museum in Washington, you have seen the plane he did it in. It's next to the Wright Brothers Flyer and the Apollo capsule that took astronauts to the moon. That's where it belongs, of course. With Chuck Yeager at the controls, aviation moved from airplanes to manned rockets. Through hard work and talent Charles Yeager rose from a Private in the army to an Air Force General. Along the way the program he led at Edwards Air Force Base trained the astronauts. General Yeager gave generously of his time to speak with Doug Everett at the Grass Valley California Municipal Airport.

D: It's an honor to be able to say, "Welcome to Radio Parallax, General Charles Yeager."

CY: Thank you very much Doug.

D: You have numerous accomplishments to your credit. Many from later in your career are well known. I'd like to talk about some of your World War II experiences. You trained as a fighter pilot in the Army Air Corps and went to England. Can we talk about the job you pilots were given?

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CY: Many [of us were] escorting B-17 and B-24 bombers on long-range missions. In 1943, before the P-51 came into the picture, the bombers were stuck with P-47s and P-38s, which only had about four hours of endurance. Consequently they stayed with the bombers for two hours, then had to turn around and fly back to England. That is when the German Fighters hit them.



When the P-51 Mustang came into the picture in November '43 it had eight hours of endurance. We could stay with the bombers all the way to the target and back. It was a big breakthrough. It didn't have pressurization, but we pressure breathed oxygen at 35,000 feet. We had G-suits and lead-computing guns, things the German fighter pilots never had in World War II. When Mustangs showed up over Berlin they knew they'd lost the war.

D: I understand you took part in the first daylight

bombing raid on Berlin.

CY: On March the 4th, 1944 I ended up on the first daylight raid made on Berlin. Until that time the bombers had not hit Berlin—it was a highly protected area. Our mission on that day was to escort a force of B-17s. The weather was so bad that they had to recall all of them. Now [there was] one box of B-17s that never got the

I went down and opened up the P-51. It picked up speed and was coming down so fast I overestimated the speed of the 109 (as I say, it was the first one I'd ever seen). I had everything wide open, and I was going so damn fast I was closing up really quick, so I had to chop the power back, pull up and go across and back under him at his speed. I opened up and he blew up. That was the first airplane I shot down.

Five minutes later I saw a 111K down around 15,000 feet. He dove into the clouds and I lost him. We two P-51s came all the way back by ourselves, because that is just the way it was. You had no navigation system. When you headed home, you headed west. Obviously, that is where England was. You flew until [you were] over the English Channel, then let down until you saw water. Then you flew until you saw coast. It didn't make

recall, so they pressed on.

The weather was so bad we ended up with only two P-51s. The others were fooling around in very bad weather, and consequently we found the only box of bombers going to Berlin. We stayed with them over Berlin when they bombed it, and headed back out.

The Germans were not flying because of the weather. One enemy 109 had gotten up to where the bombers were out about ten miles from the box. I had spotted him. We were flying around 27,000 feet. He was the first German I ever saw.

any difference if you found your base or not, there were air bases every ten miles: bomber bases, fighter bases. So, if you couldn't find your base because of bad weather, you landed at any base.

D: Your mission the next day started a remarkable series of events. What happened?

CY: We took off and I was a "spare." In each squadron of 16 airplanes two "spares" with flight integrity would take off. If nobody aborted you went back. On this mission we had trouble with a plane. The guy aborted

and headed back. I filled in and was riding fourth flight back in the flight of four until we got south of Bordeaux, where there was a Fokker 90 base. The bombers were going to hit the base when I noticed the first of 190s, three of them behind and above us. I called "bandits" into the flight leader, and told him to break. We all broke. That put me in the lead and in a head-on with the 190s. I got hit with his 20mm. It took the prop off and part of the left wing. Obviously you can't stay with the airplane. It is burning. You jettison the canopy, undo your lap belt and fall out of the airplane.

Then you freefall — you don't want to open your chute, because it had been rumored you'd be shot at. It never happened (pilots over there did not shoot pilots in parachutes regardless of what someone tells you), but we'd heard the rumors. I freefell for about 18,000 feet until the ground started rushing up. Then I opened my parachute. I was probably about a thousand feet up. I floated down, swung by a pine sapling, grabbed the top and came down to step on the ground.

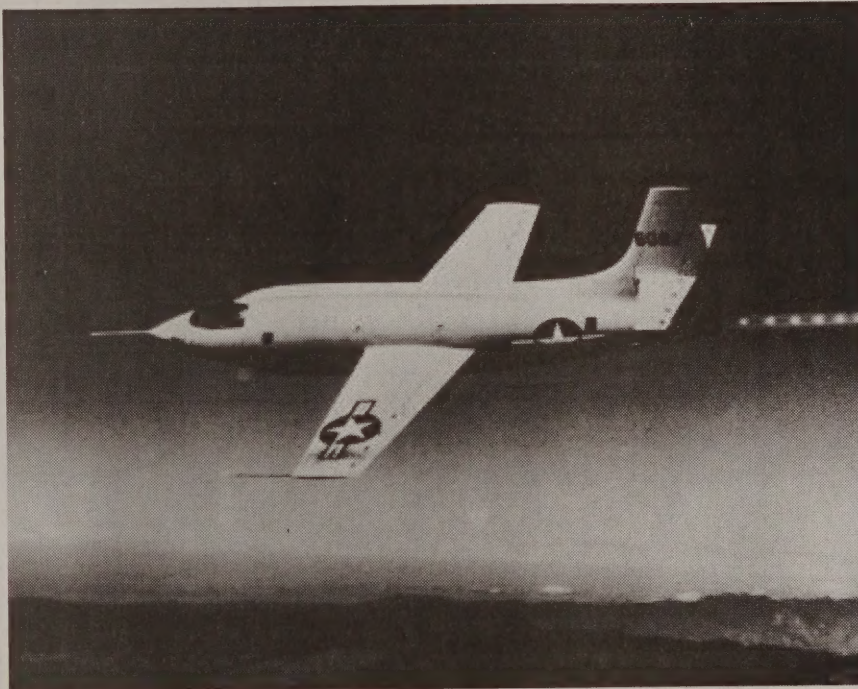
I could hear German trucks when I was coming down and I could see them moving. I finally hit the ground, gathered up my parachute and headed off into the woods to get away from where I had landed.

D: What did you do to avoid capture?

CY: We had been trained in escape and evasion. In England they'd take us out and drop us in the countryside and say, "Okay, get back to your base." Then the British would try to catch you. It was good training for us. I moved off probably four or five miles from where I had

hit the ground. I held up in the brush overnight. I had a few wounds in me, but we carried sulfa in our survival kit. Sulfa drugs are an antibiotic. I had a hole in my right lower leg, one up farther, and lots of 20mm flak in my fingers, hands and feet. I sprinkled the sulfa powder where I was

the Geneva conventions if you got into a neutral country as a soldier from a warring nation you were to be interned and kept until the end of the war. Those were the rules. I told the doctor I wanted to get into Spain. I knew where I was, and had silk maps they had supplied us with. The



bleeding, and I think it kept me from infecting.

The next day I heard a guy chopping wood. We had been told don't talk to anybody — or approach anybody — that didn't look poor! The woodcutter was cutting his wood and I went up to him. He was a little bit scared. I had a 45 and was in a flying suit and jacket. He couldn't speak English and I couldn't speak French. He knew I was an American pilot — 'cause you could see it! He gave me some cheese and sausage and motioned for me to stay where I was. Then he took off. I moved away about 300 or 400 yards. The woodcutter came back with another guy, a doctor who spoke English, who asked me what I intended to do.

Well, I was in occupied France. There were three neutral countries: Sweden, Switzerland and Spain. Per

doctor said it was difficult to move. (The Germans are everywhere.) He said, "I will put you in contact with the Maquis, the French resistant fighters, and they will take care of you." He took me to this house. Actually, the guy that owned it was the Mayor and his name was Gabriel. He spoke a little English, but not too much. The doctor who spoke fluent English came back. They then took me to a Russian lady who was really funny.

She had been a White Russian. During the uprising in Russia she moved to France. She was quite wealthy. When the war started she lived in Paris. She moved to Southern France and bought a castle. They took me to her. She spoke perfect English and interrogated me. One of the things she asked was how old are you? I said, "Twenty." She

said "What, the Americans are running out of men already?" I said, "Well, most fighter pilots are young." She was a cagey old gal. I had my high school ring on my right hand. She asked, "Are you married?" I said, "No." "Ah-ha," she said, "You're lying!" I said, "No I'm not." "Well, why do you wear a ring?" I said, "That is my high school ring," and I took it off and my name was inside. I said, "In America if I was married I'd have a ring on my left hand. Your wedding rings are worn on the right." She was really trying to catch me in a lie.

D: From concern that German agents were trying to infiltrate the resistance.

CY: Rightly so. It was very dangerous. A lot of those people got killed by the Germans. She okayed me and then they took me to the French Resistance fighters. There were about twenty of them. I was put in with the group. Very few spoke English.

We moved every night. We never spent more than one night at a place. Their job was to harass the German troops — blow up railroad trains and bridges — things like that. They received, probably once every week, a couple of canisters dropped out of British bombers. They had some kind of communication I never figured out with the British. A bomber would come over, at night, a certain field and would drop a couple thousand-pound canisters full of guns, ammunition, counterfeit meat and bread ration stickers, money, etc. The Macquis would use this money and stuff like the food stamps to replenish their supplies. They would receive plastic explosives for blowing up the bridges and tracks.

D: Something you were familiar with from your

youth in West Virginia.

CY: My father used that same explosive and the same fuses. So, I was put in charge of cutting fuses, and setting them when they told me how far away they had to be from the explosion. It was interesting. They had about twenty guys in the group [that] would steal a cow or beans and cook it in a big pot. And like I said, every night they moved.

D: How long were you with them?

CY: I stayed with them a little over a month. You know the Germans could not infiltrate the French underground system. There were so many of them and they were smart guys. After about a month our silk maps - we carried them in our flying suit pocket - were used to trace out the route we had to go through the Pyrenees mountains. They are about like the Sierras out here. We had to go through the mountains to get to Spain.

They took me south with four or five other American pilots and gunners and turned us loose. We ended up in pairs. They gave us a backpack with cheese and bread and we headed out. It was April or May and snow was still about 4 feet deep in the Pyrenees. They are about 9,000 feet high. It wasn't easy.

It took us about four days and nights to get through the Pyrenees. We had to stay off roads and German patrols. On the 4th day we found a cabin. There is a lot of logging there, and the way they got the logs from the top of the mountains down to the bottom river was to build a trough. They would get these big logs to the trough and slide them down to the bottom of the hill and into the river. We found this cabin, but Pat - the guy was a navigator on a B24 - really made a mistake. He hung his damn socks outside the cabin to dry. A German patrol about 200 yards away was walking up. They saw the socks. They were just ruthless

guys.

They started shooting through the building. There was a window in the back. Pat went out first and when he jumped he kinda stumbled. I came out and helped him.

He had been hit in the knee with a rifle bullet. His whole knee was gone. The only thing holding his leg on was a big tendon. We were



near this trough and I threw him in then jumped in. We slid down the hill and got dumped in river. It was colder than hell but probably saved his life, because he didn't bleed very much. I cut the tendon and the bottom part of his leg fell off. I put a tourniquet on and used my shirt to cover the stump. We were in ice for the rest of the night and he didn't bleed to death.

I took him over the hill. That took all night. I got him to a road and heard later that they repatriated him. The Spanish released him because he only had one leg. The hospital cut off his leg to where it was barely a stump.

After the war I tried to talk to his wife. Pat died about six months after the war, and she couldn't even talk about him, because it caused her too much pain.

D: You got out of occupied France and into Spain. What then?

CY: You were in a neutral country, and there were about 1,600 American Airmen interned in Spain. Everyone there was helped through the Pyrenees by the French. The Resistance were [a] very dedicated bunch of people. A lot of them lost

to petroleum products. No oil, no wells. Hell, a war was going on and they had no gasoline because Germans took everything in the area. And America started running out of fighter pilots. So, they negotiated with the Spanish to trade gasoline for pilots - so many gallons per pilot. The Spanish then took us in small groups - five or six at a time - down to Gibraltar. The British flew into Gibraltar at their base. The Spanish turned us over to the British, who flew us back to England. I was in Spain a month and a half.

D: When you got back to England did you rejoin your squadron?

CY: When we came back we were not allowed to go back to our base. Here again the Nazis had been trying to infiltrate the system by bringing in blonde-haired Germans to try to get into the

intelligence system that the Americans had set up in London. So, we were interrogated.

They flew us back and treated us like prisoners until such time as they verified that we were who we said we were. That is only normal and right. I stayed about a week in this plush "prison" in a hotel. They had to send up to my base to get a guy to identify me. They got a guy named T.D. that I knew very well and was a practical joker. He came to London and they brought him in. Those damn intelligence Colonels were tough old guys. You couldn't get away with nothin'! They brought T.D. in and said, "You know Yeager?"

He looked me up and down and said, "I've never seen him before in my life."

D: And there was a barter going on to get you airmen back?

CY: Spain had no access

I thought that dammed

Colonel was going to shoot me. T.D. walked out and I could hear giggling outside the door. They didn't take kindly to that. Finally they called him back in and he said, "Yeah, that's Yeager".

D: I understand the rules were firm - evaders were not to go back into combat.

CY: Rightly so. Some guys had escaped out of the Netherlands and France and that was the rule. The reason? If you were shot down again and captured by the Germans and interrogated you could compromise the underground system - a lot of people would be killed.

I only had nine missions and shot down one airplane. I didn't want to come home. Neither did his other captain. I was only a flight officer, so I wasn't even an officer. I had gone into flying school as an enlisted man. When I got my wings then they made me a flight officer. That is lower than a 2nd lieutenant. But I raised so much hell with this that Colonel finally sent me to a one-star general. He said rules are rules. I said, "Goddamn it. I don't want to go home."

We raised so much hell that it took about a week, but finally General Eisenhower, the Supreme Allied Commander, (he was really a neat, neat guy) called us in to meet us. He asked, "Why don't you want to go home?"

I said I hadn't done my job.

General Eisenhower said, "I have people shooting themselves in the foot to go home. I can't understand why you guys don't want to." He added, "I normally don't see guys like you." But he was sympathetic.

He said, "I can't give you permission," but he knew the D-day invasion was coming in six days and when it came all the Macquis, the free Frenchman, would surface as an open army. So, the

reason would no longer be

valid. Sure enough, I was able to get cleared to fly combat a little later. But in the meantime I went back to my outfit and an incident happened.

When I went back to my squadron I flew brand new P-51Ds. A lot of guys had gotten shot down during the period of time that I was evading in Spain and they had been replaced by new pilots who were not combat experienced. I would take three of them up with P51s and train them in dog fighting, etc.

One day I was up with three other guys. We didn't have drop tanks, only internal fuel, which is about four hours. Major Hero, who was our ops officer, called me on the radio and said, "What is your position?" I said, "Above the base at 25,000 feet."

"How much fuel you got?" I said, "3 1/2, almost four hours."

"You got hot guns?"

"Yeah, we flew with hot guns all the time."

He said, "Go over to this frequency and contact the air/sea rescue that the British run. There is a B17 down up off Helgoland." (They were in a dingy; because the engines were shot up.) The major said, "They want you to escort the boat going to pick them up."

I got the guys and we climbed up to about 10,000 feet for about an hour. We soon found the dingy with all ten guys aboard. We buzzed them and they were happy as hell that we'd found them. We had crossed the air/sea rescue boat on the way up there. We were circling waiting on the boat to get there when I looked up to the northeast (Helgoland is a bay off northwestern Germany) and saw a group of J88s right down on the water coming towards the boat.

I looked at him and flipped

the gun switch. He headed for me; then saw me coming in with the 51. He did a 180 and headed back towards Germany. A J88 only did about 200mph. I could get up to 400. I overtook him in about two or three miles, pulled in behind him, and opened up. He blew all to hell.

I came back to the dingy and waited for about an hour for the boat to get there. Finally it got there and they headed back towards England. We went back to base. When I got on the ground I called Major Hero and said, "Hey, I shot down an airplane."

D: Being you were still under orders not to engage in combat I bet he wasn't happy.

CY: He said, "Goddamn Yeager, can't you do something right? We will all be court-martialed. Well, bring your combat film up, and fill out an encounter report, and I will put a guy, named Ed Simpson" - who had four airplanes - "we will put his name as the pilot."

D: That made him an Ace?

CY: That made him five, yes. It was unfortunate because he never enjoyed this status. About a week later the invasion came and he got shot down. Simpson was with the French underground fighting as a ground trooper with them, and got killed.

D: General, the Women Airmen of World War II were recently honored by Congress. Your friend Jackie Cochran was involved with them.

CY: Jackie headed the Wasps in 1942, '43 and '44. There were 1,075 women pilots flying everything we did (but were never allowed to fly combat). She was a very talented pilot. And she would later run the campaign for General Eisenhower's presidential run.

D: Through her you would

later meet Eisenhower as an ex-President.

CY: I got to know him quite well. He remembered me from our meeting in England. I just got back from Vietnam and General Eisenhower wanted me to brief him on what the hell was going on in Vietnam. At that time I was Wing Commander and was involved in missions there. Eisenhower wanted me to tell him what the hell was going on in Vietnam. He couldn't get any straight poop, so I told him about what the missions the guys were flying in 105s, F4s over North Vietnam. He was interested.

We had been talking about an hour when Jackie came over. Now she was kind of a forceful woman. She came over and said, "General Eisenhower, did you realize that you are talking to a famous pilot who broke Mach 1?"

General Eisenhower, acting very nonchalant, said, "Yeah, I have known Chuck for many years." She backed off.

When Eisenhower left she came over all hot and bothered and asked me, "How can you let me make a damn fool out of myself like that?"

I said, "I didn't have nothin' to do with it." I think it was [a] pretty joke by Eisenhower - especially if you knew Jackie.

D: General Yeager, thank you for speaking with us. You've been most generous with your time.

Radio Parallax recommends readers go to General Yeager's web site: chuckyeager.com for further information and photos.

We also recommend the General's: Yeager: An Autobiography, as well as Tom Wolfe's The Right Stuff for more about his lifetime of accomplishments.



Oly Confidential:

Two Months in Olympia,
Washington

Or

It's the water, but not in that way

by Ian Cameron

Around a year ago, Jordan O'Jordan played a backyard show at the Robot-Rocket Residence in Davis.

In conversation with Elisa Hough (R-R housemate and my companion on this trip, additionally a former KDVS publicity director like myself), Jordan, a proud Olympia, Washington resident, mentioned to Ms. Hough that he could find her a sublet if she wanted to come to Oly for the summer. Elisa later mentioned this to me, and we discussed how fun it would be to live in Olympia for the summer. We bounced this idea back and forth for months afterwards, considering how many bands we loved from Olympia, and how much we seemed to like what had been presented popularly as Olympia's music and arts culture.

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Much later on, in January at a house show, right before Elisa left for a multiple-month tour of Okinawa, we formalized our plans; it was now a pact between us to go to Olympia for July and August. We started to look for sublets in the spring (Jordan, interestingly enough, never played a role in helping us find housing) and after one or two plans fell through we came upon a sublet that stuck.

To quickly summarize two months of somewhat ordinary life, we made it to Olympia on 7/2 after car troubles that waylaid us in Salem, OR for a night and had been settled in our sublet for a week when we got an eviction notice for the end of the month. Apparently, the homeowner wanted to make renovations, so we worried for a couple of weeks and eventually found a new place that we would share with one of K Records' interns, Jill Pucciarelli. Jill was an art student from New York, and we were very lucky to befriend her because she found the house that we eventually stayed in from the last week of July to the end of August.

Now I can focus on Olympia as a series of objectives, distractions and surprises, which is how I feel Elisa and I will be remembering it. There will be topics and subtopics, and if you have ever considered spending time in Olympia, or more broadly an entirely new community for a season, I hope this is helpful.

History

If you understand that my viewpoint of everything presented here is framed by a passionate love for music, then it should make sense that the main attraction of Olympia for me was the music and show culture. Olympia is known for this, for a variety of reasons. To keep things short, all you need to know is that Olympia began to blossom as a musical community in the mid-80s, when a massive show scene and D-I-Y ethic had been cultivated by the aftermath of punk. Important for this was the foundation of K Records, a label founded by Beat Happening's Calvin Johnson. K was a label founded on the idea that collaboration was fundamental to making good music, and that bands should not be made to sign contracts. The music movement gained momentum for the rest of the 80s, but really hit its stride in terms of international fame in the early 90s, when it was essentially the center for the Riot Grrrl movement. Bikini Kill, Sleater-Kinney, Bratmobile and The Bangs all formed in Oly, and laid a foundation of feminist activist punk music that would influence just about everything cool in the 90s (slight exaggeration, but it does seem like it has been trendy to cite Riot Grrrl for almost every interesting punk band with female members recently). Oly was also the

place where the queercore movement took off (Team Dresch, notably, are from Oly) and bands like Unwound and Karp were a big part of the post-hardcore and noisierock movements. I haven't even said anything about grunge, because I know less about it than the other music I've just detailed, but essentially all that you need to know is that Olympia's Kill Rock Stars label released Nirvana and Hole music on compilations and K was releasing records from groups like Some Velvet Sidewalk at the same time.

As the early-90s scene began to wane, Olympia's bands and labels began to evolve. K started becoming more and more pop-centric and contributed significantly to Olympia's maturing pop and folk scene from the late-90s to present. This scene, which contains a never-ending series of bands that are formed from other bands in a sort of cycle of life, was the main attraction of Olympia for me and Elisa. Olympia's zine culture, which began in the 80s and has been strong ever since (with a zine library downtown in a bookshop), was part of the strong D-I-Y arts scene that was alluring to us as a complement to the music culture.

Shows

Good, now the history lesson is over. Shows – a massive stream of daily shows – form the lifeblood for the Olympia music scene. There has been, I am very sure, a show every single day that Elisa and I have been in Olympia. Every single day. These are mostly house-type-shows, but some happen in the backs of bars, and some occur at The Northern, a venue in downtown Oly which is the home of the Olympia All-Ages Project (sponsored/run by K). Understanding that an appreciation for music was maybe our greatest shared interest, we made it a goal to go to as many shows as possible, and on the rare night when we didn't, it was usually

either due to travelling, lack of funds, or exhaustion.

We've seen well over 150 bands in our time in Olympia. For full disclosure, I need to note that that figure includes two music festivals that we attended, but I think that for only two months, it is an astounding number.

The two festivals, by the way, were What the Heck Fest #9, in Anacortes, WA, and the Helsing Junction Sleepover, about 30 minutes outside of Olympia on a farm. They

show-scene in Olympia. This will pay off because the occasional show isn't listed on OPIUM, and sometimes venue names are given on OPIUM without addresses so you sort of have to be 'in' to know where they are. 3. Walk around downtown and look for flyers. I think that if this had been my only way of finding shows, I would have found my way to at least half of the shows that we went to, but because of OPIUM I almost never used this method.

Shows II

I feel the need to break this topic up. Part II of 'shows' focuses on what makes Olympia shows special and different.

Shows in Olympia are different because it is a more tightly-focused musical community than, say, Davis, and doesn't rely as much on a University for people, venues and bands. So, there are some established show houses that last longer than the three- or four-year lifespan of the average Davis show house. Notably, the housing collectives of the Track House, the Red House and

Grandma's House have been around for a while and show no signs of ending anytime soon. The Track House and the Red House have even been featured in books about punk houses; this is, by the way, punk in attitude and philosophy, but not in music; all genres of groups play at these houses, from electronic to folk. There is a smattering of other houses as well, filled with residents who are predominantly musicians and have shows at their houses on a more leisurely basis than the collectives. So, the housing collectives might have one show a week (for the Red House, it might be even more) and the other houses might have one or two a month, and with the amount of houses this means that very rarely is there a night when no house shows are happening.



Markly Morrison, with banjo, performed during What the Heck? Fest as a member of Lake, Arrington de Dionyso's Malaikat dan Singa, Lazer Zeppelin, and as Skrill Meadow, a solo-type C&W project that is seen here

are both festivals that are heavily attended by Olympians because they were founded by Olympians and mostly represent Olympia bands; we would have felt left out if we hadn't gone because such a great percentage of the rock, pop, and folk showgoers of Olympia went to both. Curiously, both festivals seem to have the same lineup, with little if any variation, every year. Additionally, both featured performances by LAKE, The Hive Dwellers, Arrington de Dionyso's Malaikat Dan Singa, and Lazer Zeppelin.

If you were going to go to Olympia for the summer and wanted to go to a lot of shows, you could do one or more of three things: 1. Subscribe to the OPIUM (Olympia Punk Indie Underground Music) Google group listserv, founded by Tobin Vail of Kill Rock Stars and Bikini Kill. Most of the shows that we attended were posted on there, house shows and venue shows alike. 2. Make a friend in the

It helps the house show scene that police are more lenient and neighbors more tolerant of music; in our entire time in Olympia we only saw one show broken up by police, even though we were at countless house shows that had very loud bands playing as late as 1 AM.

The Northern, the All-Ages Project Venue, suffers from a bad reputation for poor acoustics and a high cost at the door; to pay rent, The Northern needs to take in \$75 for every show it holds, so the usual door is \$5. It is entirely volunteer run, with sound engineers mainly selected from students at the Evergreen State College.

Despite the Northern's limitations, it is intensely preferable to the bar show scene. While some bars (like The Voyeur, also a cafe) are lenient about age limits and turn a blind eye to underage attendees at shows as long as they don't approach the bar, others aren't, and in general the bar scene acts like a magnet for larger and more traditional acts. From personal experience, the shows I attended at bars (I'm 18, by the way) were a diminished experience as compared to house shows, with less socializing, tired bands, and indifferent showgoers; culturally, it seems like Olympia prefers the house show setting, which makes sense considering the almost-militantly D-I-Y atmosphere.

There's one more thing worth mentioning in this whole Oly show dissection. Music is so intrinsically a part of Olympian culture that musical performances tend to pop up where you wouldn't necessarily expect them in any other city.

12

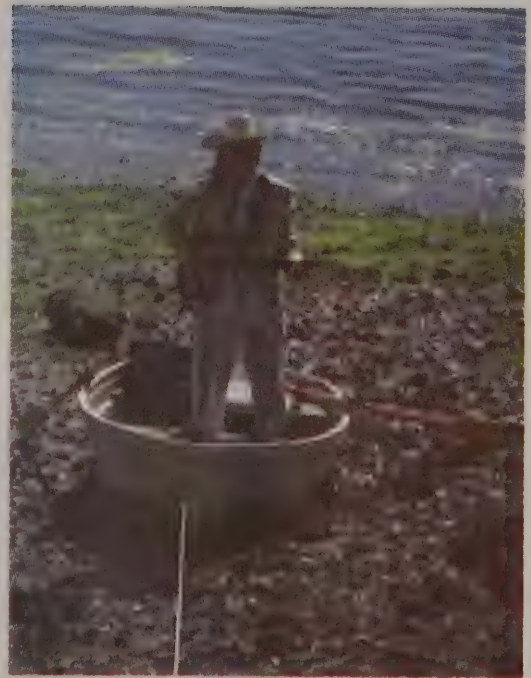
I attended a drag show-musical-

gala benefit for the local Stonewall Youth LGBT outreach project, and during a scene in the performance the curtain opened to reveal a local band, Weird TV, who offered a heavy 'Gloria' cover in conjunction with a fight scene in the musical. During our time in Oly, shows have also happened in parking lots and in front of eyesore architecture as a protest. This musical immersion ended up being one of my favorite things about Olympia.

Food

Olympia is intensely interesting from a culinary perspective as well as a musical one, and for someone with a self-professed confusing relationship with food it was especially exciting. If you have a vegetarian or vegan diet, prefer to eat organically or consider yourself a gourmet, then Olympia has much to offer you. Interested in full disclosure, I'll reveal that I'm a vegetarian who loves nothing more than candy and rare soda, but now forget all of that so that I can offer an encapsulation of Olympia's food scene.

Bread is special in Olympia, and there are



This is the Creampuff Cowboy, a performer we saw during What the Heck? Fest #9 in Anacortes, WA

nice cafe/eat-in thing, and Blue Heron sets up a stand at the local farmer's market where they peddle their lineup of granola, cookies and whole-wheat loaves.

Speaking of which, the Olympia farmer's market has been around since the late-90s and is notable for running Thursday-Sunday from whenever vendors get there in the morning to 3 PM. It is a good place to get sweet peas, an expensive lunch or jam, but not necessarily fruit.

I'm worried about falling off-pace, so the next thing worth knowing is that the diner scene in Oly is worth celebrating as well. The Voyeur and King Solomon's Reef are very popular, and Quality Burrito, while not a "Classic American Diner", is setup in a diner style with booths, late hours and laid-back service. I would recommend The Voyeur most; with a wide array of all-vegan dishes, it impressed every time I ate there. The Reef's offerings were uninspiring, but they have Royal Crown Cola and Diet Rite on tap so blah blah blah blah food in Olympia is great but I've said too much. Old School Pizza and Nammy's, a Vietnamese sandwich place, are also pretty good.



This was an individual music performance "micro jam" event provided in a backyard by The Ocean Floor, a Portland OR band. You sat with the earmuffs on and The Ocean Floor's two members would play music and sing into your ears

three bakeries of note, The Bread Peddler, Blue Heron and the San Francisco Bakery. Without getting too travelogue-y, I can say that the bread peddler has a great lunch setup and a good location near the transit center, SFB offers a

Sizizis, a 24-hour cafe, was the main link to the internet for me and Elisa for most of the month of July because we didn't have it at our house. They have a wide variety of vegan cupcakes and passive aggressive baristas.

There are two co-ops in Oly, the eastside and the westside, which are on extreme opposite sides of the city, making them annoyingly hard to access from downtown. But, the co-ops carry at least four different kinds of Kombucha, bread from most of the bakeries, and the best selection of fresh produce in the city, so their appeal is self-evident.

Dynamics/other

This is a collection of anything small but relevant to understanding Olympia. Bear with me...

The Evergreen State College (NOT Evergreen, you need the qualifier because Washington is The Evergreen State and TESC is a state school) is a small university located a mile from the edge of the west side of Olympia. It offers an education that attracts students seeking the "liberal" edge of liberal arts, or simply the most flexible four-year college program in existence. Students from TESC form a part of Oly's showgoers, but are by no means a majority and only comprise maybe 30% of the bands in rotation in Oly.

Music related shopping: there are three or so record stores in Olympia, and the two most prominent, Rainy Day and Phantom City, take consignments from local bands for tapes and records, so the local scene is well-represented in their bins. There are three or so instrument shops as well, but Capitol City Guitars is the only one that escapes being a generic music shop, with a good selection of boutique (occasionally, locally-made) amps, interesting and rare guitars, and

jaded workers. They'll only let you demo guitars on a massive Orange amp.

Olympia geographically is comprised of two massive hills, which are the eastside and westside. Downtown Oly is sandwiched between the two, but few people are lucky enough to live there, and most are on one side or the other. Getting into downtown by bike is great, because you just roll down the hill, but going back up is an ordeal and makes Olympia a city that some find bicyclically inaccessible.



Me, Elisa and Calvin Johnson, K Records founder/leader, in Dub Narcotic Studios in Olympia

Those people are losers, though, because bikes are the ultimate freedom in locomotion and the collective Bike N' Bike workshop in the back of Dumpster Values Thrift/Phantom City Records will help you keep your bike going for nothing. However, if biking still isn't your thing, the transit system is great (so great that it won best midsize system in the country this year) and cheap; an all-day pass is \$2. Considering that car insurance alone will cost you well over \$3 a day that sounds like a deal! I can't even think of a better way to get around than that, besides the rollerblade option.

Olympia as oriented to a radio enthusiast (recycle KDViationS if this doesn't apply to you) is interesting, because the airwave dynamics are best described as hairy. To the extreme left of the dial, at 89.3 FM KAOS, TESC's student station, does its best to do a sort of freeform-ish/CMJ mutant broadcast, and has a Friday night of metal which is comforting to us KDVS veterans. To the extreme right, 107.7 FM offers such corporatealternaradio

innovations as the lollapalooza countdown. But between those two, there are two more stations worth a listen: 92.9 KRYA, "Radio KYA" has the cheesiest, most heartwarming ID bumpers, and a playlist that drifts around the feel-good music of the 50s and early 60s. They also tell you precisely what time it is at random times of the day. But the greatest of Olympia's stations is undeniably 98.5 FRO. Why doesn't their call-sign have a K? Isn't that FCC

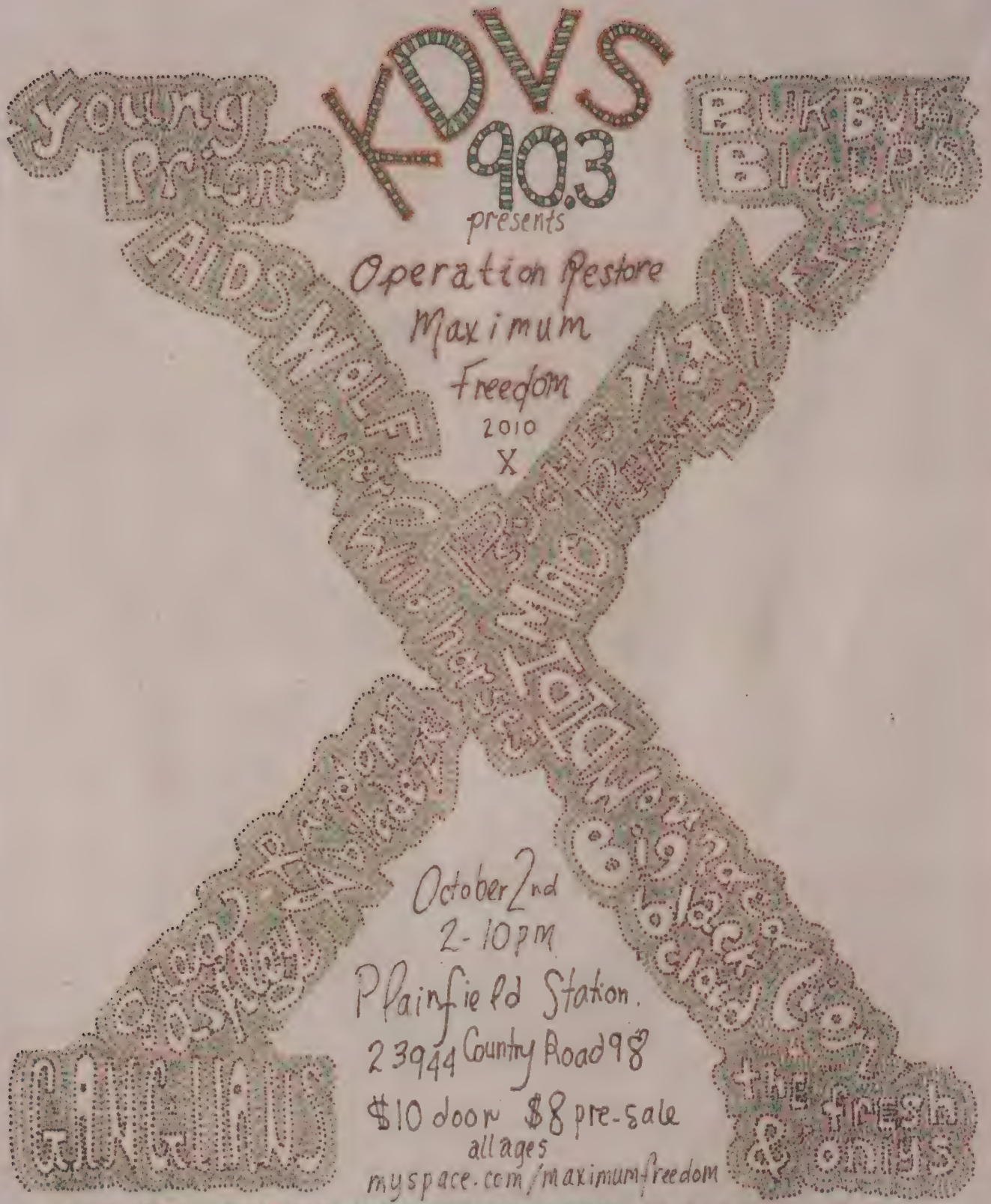
illegal? Well, FRO is free radio Olympia, a 125-watt pirate radio station that broadcasts from somewhere in downtown. They proudly proclaim that they've been "fucking shit up since 2001" and hearing swearing over the airwaves in the middle of the day was refreshing to my jaded ears. We've heard everything from Kimya Dawson and Lazer Zepplin to Britney Spears on FRO, and their airbreaks are nothing short of amazing.

There isn't enough time in the world, or words allocated for this article,

to explain about Olympia's artesian well that puts a hex on you, or the seasonal bioluminescence at TESC's beach, or the amazing summer lake-swimming scene in Olympia, or Olympia's neighboring cities Lacey and Tumwater that serve to conveniently counterpoint Olympia culturally. I hope you knew that Olympia is Washington's capitol, but did you know that its population is less than that of Davis?

I have few regrets, minor injuries, many new friends, 150+ minutes of music that I recorded on a song of the day project every day during the trip, and an overriding sense that this has been the best summer of my life, and has set a difficult precedent to beat. Thanks for reading, and please keep listening to KDVS, the best legal radio station in existence. Thanks Elisa!

Ian aka Springy used to host "Time to Get Away" for 3 years. Today, he finally gets away.



YOUNG PRISMS GREG ASHLEY RANDOMARTLATEDE BUDIMAD BUKBUK BIG UPS THE FRESH & ONLYS
AIDS WOLF SUFFER WITH WHITES GANGLANDS PHINE PEALTY MATTRESS WOUNDED LION BIG BLACK CLOUD

Saturday, October 2, 2010
KDVS Presents...

**Operation: Restore
Maximum Freedom X**

2 pm to 10pm
Plainfield Station
23944 County Road 98
Woodland, CA
all ages!

13 Performers!

Young Prisms
Greg Ashley
Random Abiladeze
Didi Mao
Buk Buk Bigups
The Fresh & Onlys
AIDS Wolf
Super Wild Horses
Ganglians
Psychic Reality
Mattress
Wounded Lion
Big Black Cloud

Tickets

\$8 pre-sale, \$10 at the door
Available at myspace.com/maximumfreedom

Transportation

Bike rides will be leaving from Delta of Venus
at 122 B St. in downtown Davis at 1 and 5 pm,
with a critical mass back at 10pm.
A nearly-free shuttle will be leaving from the
Memorial Union bus terminal on the UC Davis
campus at 1:15 and 5:45pm, with rides back
at 5:30pm and 10:30pm.

[myspace.com/](http://myspace.com/maximumfreedom)
maximumfreedom



**Want To Hear Your
Band's Music on KDVS?**

Send CD's, Tapes or Records to:

KDVS C/O Music Directors
14 Lower Freeborn Hall
Davis, CA 95616



Neighborhood Cat by Clara McClenon

NEW On KDVS Recordings!

Art Lessing
Lectures



Lectures is 10 years worth of lo-fi psychedelic slightly melancholy krautrockish pop experimental music for your ear hole from Sacramento musician Dan Quillan's project Art Lessing on this new double length vinyl release from KDVS Recordings.



90.3fm
kdvs

INDEPENDENT
COMMUNITY
FREEFORM
RADIO

14 Lower Freeborn Hall
Davis, CA 95616
(530) 754-KDVS

kdvsrecordings@gmail.com

a tuesday in july at natsoulas (gallery)

by david d. young

total coalescent varied-wide-knot escapes a verdant dream full of isotopic action. gutton suttonistic ball-playing wide-player sez “hey look here” & has plenty of duckbilled-caps in his collection. farcical merriment load-totals explode on the main insight inroad (erudite wanderer conceives). Fair Game Watchtower (loading dock) is like a cuckoo-clock all agog; just the music & no people i know at all can B-good enuff. Temporal Exodus Invocation rings w/ Benedictine Monks making much noise. Allowance Factor increaser ceases 2B & stands at heaven’s gate, renewed. Ameri-Kinetic nerves experiment sends U2 the verge of a psychologic dervish death-wish. Fantasmage Incremental Rage is a stage which bakes in the sun & gets staid. Allocator nerve-twister in the guise of a texas twister turns on the cyclone-gnome, carving out the artiface of importance. Trade War Guys are caught telling lies at a devilish sunrise in a carbon monoxide laden environmental horror show. Socialization Slide Show takes away from listening2music. Social Standing Internment is a sharp way 2C it I suppose but that’s how it seems 2me.

KDVS 90.3 FM FALL SCHEDULE

STREAM LIVE OR ARCHIVED
SHOWS AT KDVS.ORG!



= freeform music



= public affairs

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	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & M. Riots "Neonate (Fighting for a Future)" Punk / Hardcore/Riot Grrl	Wesley Dodds & DJ FeCoNi "Crouching Kitteh, Hidden Cheezburger" Awesomecore	Myk Blauuw & Major K "ATF Radio: All Things Fresh" Hip Hop
3 a.m.	Little D & RetaG "Lullabies or Wake-Up Calls" Folk, Indie	Jeremy Henson "The Fix" International, Electronic, Folk, Rock, Indie, Experimental	DJ Most Recognizable Voice on the Radio "Episode 2: The Quest for Peace 3" Hip Hop, Electronic
6 a.m.	Bobby H & Dr. Kwame & DJ Mr. Tee "Songs of Gospel and Praise" Gospel	Doc Zoc "Milliard's Creed" Eclectic	6 a.m. Eclectic, Electronic
8 a.m.	Bernard Benson "In Focus/Perspective" Christian music and Talk Show	8:30 a.m. France Kassing "It's About You!"	8:30 a.m. Kirstin Sanford & Justin Jackson "This Week in Science"
10 a.m.	Gary B. Goode "The New Island Radio Café" Hawai'ian, Reggae, Latino	Yanapolis "Within the Democratic U.S." Native American	11 a.m. Charmin Ultra "Swamp Bass" DJANGO & DJ Nik Nok "Curious George" Electronic, Indie
noon	Mindy "Cross Cultural Currents" International, reggae	noon "Democracy Now"	noon "Democracy Now"
	1 p.m. Papa Wheelie "Radio Wadada" Reggae	1 p.m. Emilio	1 p.m. Lady Kay "Triptofonic Sounds of the Hacienda Sunrise" Eclectic
3 p.m.	Justin Desmangles "New Day Jazz" Jazz	DJ Einshien & Grandmaster Arjun Uncle "Inhale Breakbeats of Hell" Electronic, Hip Hop, Funk	2:30 p.m. Lalana "Because I Have To" Sadcore, Scrupmy&Western, TechMet, Ziglibithy
		4:30 p.m. "Free Speech Radio News"	4:30 p.m. "Free Speech Radio News"
6 p.m.	DJ Don Sequitur "Hamm Down Sub-Atomic Pound" Eclectic, 33 1/3rpm and 45rpm	6 p.m. Jeremy Raff "Local Dirt"	5 p.m. George Sells "Sounds of Africa"
		7 p.m. Simi "Eroticism & The Cult in the Western Adult" Adult Contemporary, Post-College Rock	7 p.m. Mick Pinn "KDVS Radio Theatre"
9 p.m.	JD Esquire & BJ & Mario "The Front Porch Blues Show" Blues	8 p.m. Michael Leahy & Maggie Cat "One-on-One" Eclectic, Folk, Rock, Indie, Experimental	8 p.m. Zoe & Chloe "Down Dirty Lovin" Reggae, Electronic, Folk, Punk, Hip Hop
		10 p.m. Tim Matranga "Kicksville" 60's, Pysch, Soul, Garage	9 p.m. Mr. Mick Mucus "The Chicken Years" Rock, Punk, Doggy Doohardcore
midnight		11 p.m. DJ Rick "Art for Spastics" Rock, DIY, Expiremental	11 p.m. Calamity Janie & Jerett "RX Handlebar Mustache" Rock, Punk

"The absence of alternatives clears the mind marvelously."

-Henry Kissinger

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

JD Murphy "Anarchist Puppet Show" Eclectic		Rob & Elektrohead "Conceptual Meltdown" Electronic, Industrial, Noise		Gwendolyn & Granny Smith "Sweet Berry Pie" Eclectic, Indie		Blasphemer & Scarecrow "Raise the Dead" Metal	
3 a.m.							
Charlie "Charlie in Idaho" Rock, Noise, Experimental	PeSocrates "Many Clouds of Smoke" Reggae, Electronic, Jazz, Hip Hop	dj c-shell-at-the-c-shore "Hookology: Bodacious Rhythm & Beaucoup Blue" Eclectic		Robin Redbreast "He Hates Music He Loves Noise" Rock, Industrial, Noise		LAW "Urbane Skyline" Reggae, Eclectic, Electronic, Rock, Hip Hop	
6 a.m.		Laika "Bliss vs. Utility" Metal, International, Electronic, Hardcore, Punk, Experimental		Phillip Fray "The Udder Side of Sac" Eclectic		6 a.m.	
Surprise!						Big Dave "Buried Alive in the Blues" Jazz, Blues, Folk, Eclectic	
8:30 a.m.		Christ Thelen "An American Atheist"		"Making Contact/ Planetary Radio"		9 a.m.	
Dr. Art Magana & Phil Whister "Psychnasion"						Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk	
9:30 a.m.		DJ Mucky "Bear is Driving My Car" Eclectic		Mr. Glass "The Good Good" Soul, Jazz, Hip Hop, International, Reggae			
Kidd Dayz "Reminence of Good Times" International, Electronic, Rock, Hip Hop							
noon		noon		noon			
"Democracy Now"		"Democracy Now"		"Democracy Now"			
1 p.m.		Ginger Snap "Pearly Dewdrops" PostPunk, Shoegaze, Dreampop, etc.		Reil Nuud "Coerced Entertainment" Varies		Markuss & Justin "The Prog Rock Palace" Progressive Rock	
Shiva "I'm a Toucan" Classical, Jazz, Punk, Exp.						2 p.m.	
2:30 p.m.		Hello, Space Cadet. & Tatari "Aural Fixations" Int'l, Reggae, Classical, folk		delirium "Quatloo's for Sale" Eclectic		Ed "Cactus Corners" Classical, Avant-Garde	
DJ Tangosaurus Rex "Cool & Deadly" Reggae						Conductor "Railyard Runaround" Americana, Blues, Bluegrass, Folk	
4:30 p.m.		4:30 p.m.		4:30 p.m.		4 p.m.	
"Free Speech Radio News"		"Free Speech Radio News"		"Free Speech Radio News"			
5 p.m.		Douglas Everett "Radio Parallax"		Ron Glick & Richard Estes "Speaking in Tongues"		Gil Medovoy "Crossing Continents" International	
Andy Jones "Dr. Andy's Poetry & Technology Hour"							
6 p.m.		Zack "Mid Wife Crisis" Salsa Erotica, Queercore, Palm Wine, Drag		DROOLLLLLLIIIA "Here Ear" Int'l, Eclectic, Industrial, Noise, Experimental		7 p.m.	
Jess "Land of a 1000 Dances" Country and everything else						Mr. Frankly "Air Show" Eclectic	
8 p.m.						Jeffrey "Today's Abberation, Tomorrow's Fashion" Eclectic	
Howard "Mystery Surprise"		Callisto & Ginger Snap "USSR Radio Sputnik" Funk, Electro, Disco, Dance, Synth Pop, Wave, Electro Punk		Cry Isis & Neopatra Death by Bass Heavy Bass		9 p.m.	
10 p.m.		10 p.m.		10 p.m.		David D. Young "Upper Realm Shrieks" Eclectic	
11 p.m.		Fuzzbox Flynn "Loves + Disloves" Eclectic		Blasphemer & the Pirate "1000 Points of Fright" Metal, Hardcore, Punk		11 p.m.	
Trotsky "The Crimzon Airwavez" That punk kind of music		"Live in Studio A" Live bands				"The Joe Frank Show" Talk/Crazy Stories/Radio Collage	

Sunday
12:00am
Punk Roge & M. Riots
Neonate (Fighting For A Future)
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.
Punk, Street Punk, Hardcore, International Punk, Riot Grrl

3:00am
Little D & RetaG
Lullabies or Wake-Up Calls
Songs to lull those insomniacs to sleep or to wake those who work the graveyard shift
Folk, Indie

6:00am
Bobby H & Dr. Kwame & DJ Mr Tee
Songs of Praise Gospel Program
Traditional and Contemporary Praise and Worship Gospel Music
Gospel

8:00am
Bernard Benson
In Focus/Perspective
In Focus is a religious talk show whose theme is to solve problems of students and the community in light of Scripture. Each week there is a new guest. / Perspective: Christian bands from all genres (rock, hip hop, gospel, etc.)
Religious Show – All Christian and Spiritual Genres

10:00am
Gary B. Goode
The New Island Radio Cafe
Stressing new releases of Reggae, Celtic, Hawaiian & Latino/a. Jazz, Folk & Sixties music mixed in between these genres
Reggae, Jazz, Folk, Latin, Sixties, Ska, Hawaiian, Celtic
-Alternates With-
Mindy
Cross-Cultural Currents
Reggae and African music.
International, Reggae

1:00pm
Papa Wheelie
Radio Wadada
A conscious reggae session featuring reggae (old and new) dub and dancehall.
Reggae

3:00pm
Justin Desmangles
New Day Jazz
Jazz music for lovers and the lonely.

Jazz
6:00pm
DJ Don Sequitur
Hammer Down Sub-Atomic Pound
All Records - A Mix Through Space and Time
Eclectic, 33 1/3rpm and 45rpm

8:00pm
JD Esquire & BJ & mario
The Front Porch Blues Show
Blues for the down home blues lover. You'll hear the great legends and lesser known artists who formed the roots of this indigenous American music. This show is a medley of many styles of blues, both acoustic and electric, traditional and contemporary, local to international. Each show is a unique interpretation of the blues presented by either JD, BJ, or Mario, ranging from the Delta to Chicago, from Piedmont to Texas, and with a good measure from the West Coast. You'll hear straight ahead Chicago blues, R&B, big band blues, jazz, zydeco, soul, gospel, and blues that's not easy to classify.
Blues

10:00pm
Tim Matranga
Kicksville
All sorts of rare, obscure, and great sixties sounds. Acid Punk, garage/psych, heavy soul, funk, northern soul, etc.
Garage, Soul, Psych

Monday
12:00am
Wesley Dodds & DJ FeCoNi
Crouching Kitten, Hidden Cheezburger
"To Repress one's feeling of hunger only makes them stronger." - Yu Shien Lien
Awesomecore

3:00am
Jeremy Henson
The Fix
During this show I will play genres of music (like German/Central Europe) and go deeper into the genre as the show continues on.
International, Electronic, Folk, Rock, Indie, Experimental

6:00am
Doc Zoc
Milliard's Creed
Gesticulation; a Chaotic Chasm if Caustic Catcalls and Comic Pratfalls
International, Reggae, Electronic, Jazz, Hip Hop, Noise, Experimental

8:30am
France Kassing
It's About You!
A show where expert guests discuss issues and events from an ethics, history, and/or socio-political aspect

9:30am
Yanapolis
Within the Democratic U.S..
Topics and events from California's Northern Central Valley and traditional American Indian territory.
International music and Native American music.
Native American

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 800 stations, pioneering the largest community media collaboration in the U.S.

1:00pm
Emilio
Untitled
Untitled

2:30pm
DJ Einshien & Grandmaster Arjun Uncle
Inhale Breakbeats of Hell
It's a moral disgrace
Electronic, Hip Hop, Funk

4:30pm
Free Speech Radio News
A half-hour independent news show broadcast on 111 stations, hosted by Dorian Morina, Leigh Ann Caldwell and Nathan Moore

5:00pm
Jeremy Raff
Local Dirt
Agricultural issues and news.

6:00pm
Simi
Esotericism and the Occult in the Western World
The Roots of New Age: Echoes of the Cosmos
Adult Contemporary, Post-College Rock

8:00pm
Michael Leahy & Maggie Cat
One-on-One
Cat's Meow and Cool as Folk bike riding at night on the streets of the tri-county area.
Eclectic, Folk, Rock, Indie, Experimental

10:00pm
DJ Rick
Art for Spastics
A historical look at cities that have influenced "weirdpunk" and "gluewave": Cleveland, Paris, Portland, Lund, Harrisburg, Vancouver, Monterrey, Columbus and Sacto!
DIY/Punk/Etc/

Tuesday
12:00am
Myk Blauuw & Major K
ATF Radio: All Things Fresh
Bringing you the freshest music from the boondocks and world wide.
Hip Hop

3:00am
The Most Recognizable Voice on the Radio
Episode 2: The Quest for Peace 3
Music...and stuff
Hip Hop, Electronic

6:00am
HMS
No Shows

Dance music indulgences with smatterings of new tunes from the shelves of KDVS
Eclectic, Electronic

8:30am
Kirsten Sanford & Justin Jackson
This Week in Science
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30am
Charmin Ultra
Swamp Bass
The feeling of heartburn relief or the way that your dad looked at me before he stopped working out.

11:00am
DJANGO & DJ Nik Nole
Curious George
That's a lot of yellow for one man.
Electronic, Indie

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 800 stations, pioneering the largest community media collaboration in the U.S.

1:00pm
Lady Kay
Triplofonic Sounds of the Hacienda Sunrise
"It's all happening!"... Music for the band-aid in you
Eclectic

2:30pm
Todd
Hometown Atrocities
Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.
Pop/Rock

-Alternates With-

Lalana
Because I Have To
Because I'm on core staff
Sadcore, Scrumpy and Western, Technical Death Metal, Zigliibithy

4:30pm
Free Speech Radio News
A half-hour independent news show broadcast on 111 stations, hosted by Dorian Morina, Leigh Ann Caldwell and Nathan Moore

5:00pm
George
Sounds of Africa
African current events brought to light and discussed.

6:00pm
Mick Pinn
KDVS Radio Theater
Original locally produced and classic audio plays

7:00pm
Ben Taylor
Aggie Talk
Sports Talk Show

8:00pm
Zoe & Chloe
Down Dirty Lovin
Lots of really good music!!!
Reggae, Eclectic, Electronic, Folk, Indie, Punk, Hip Hop

9:00pm
Mr. Mick Mucus
The Chicken Years
FUN with SOUND
Hardcore, Punk, Experimental

11:00pm
Calamity Janie & jerett
RX Handlebar Mustache
Two outlaws from the wild wild west meet in a nuclear beauty parlor and join forces. They know your habit and RX for post-apocalyptic rock and punk Rock, Punk

Wednesday
12:00am
JD Murphy
Anarchist Puppet Show
A mix of random music.....and puppetry
Eclectic

3:00am
Charlie
Charlie in Idaho
A Show About Getting Lost
Rock, Indie, Noise, Experimental
-Alternates With-
PeSocrates
Many Clouds Of Smoke
A stupifying haze of mellow jams and fat beats
Reggae, Electronic, Jazz, Hip Hop, Funk

6:00am
No Show Selected

8:30am
Phillip Wister MFT & Dr. Art Magana
Psychnation
A public discussion of all things psychology. The latest research and therapies for mental health.

9:30am
Kidd Dayz
Reminence of Good Times
Only the good times
International, Electronic, Rock, Indie, Hip Hop

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news program, hosted by Amy Goodman and Juan Gonzalez, airing on over 800 stations, pioneering the largest community media

MISSED THAT LAST AIRBREAK? FEAR NOT! CHECK OUT KDVS.ORG!

collaboration in the U.S.

1:00pm
Shiva
I'm a Toucan
Lullabies for Insomniacs, wake
up calls for narcoleptics
Classical, Jazz, Punk,
Experimental

2:30pm
DJ Tangosaurus Rex
Cool & Deadly
Strictly Old School Selection.
From Rub-a-Dub, Rockers,
Ska, Rocksteady, Dub,
Dancehall, and Roots all in
between.
Reggae

4:30pm

Free Speech Radio News
A half-hour independent
news show broadcast on 111
stations, hosted by Dorian
Morina, Leigh Ann Caldwell
and Nathan Moore

5:00pm
Dr. Andy
Dr. Andy's Poetry and
Technology Hour
Talk about Poetry &
Technology with frequent
guests

6:00pm
Jess
Land of a 1,000 Dances
music...for your mind. :-)
Soul, Funk, Girl Groups,
Reggae, French Pop,
Prog Rock, Folk, Brazilian,
Experimental, Peruvian,
Country and everything in
between

8:00pm
Howard
Mystery Surprise
Weekly on-air existential crisis
Fragile Mosaic

10:00pm
Trotsky
Crimzon Air Wavez
That punk kind of music.
Punk

Thursday
12:00am
Rob & Elektrohead
Conceptual Meltdown
Industrial, Breakcore,
Experimental, Electronic,
Ambient, Soundscape.
Electronic, Industrial, Noise

3:00am
dj c-shell-at-the-c-shore
Bodacious Rhythm and
Beaucoup Blue
Starting in rhythm & blues we
listen to how the music builds
& influences other genres,
emphasis on rhythm.
Eclectic

6:00am
Laika

Bliss vs. Utility
Eclectic
Metal, International,
Electronic, Hardcore, Punk,
Experimental

8:30am
Chris
An American Atheist
An American Atheist
covers news and hosts
discussions pertaining to
atheism, religious criticism,
and an empirical, pragmatic
understanding of the
universe.

9:30am
DJ Mucky
Bear is Driving Car
Big American Party! Everyone
Disco Dancing!
Eclectic

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news
program, hosted by
Amy Goodman and Juan
Gonzalez, airing on over
800 stations, pioneering the
largest community media
collaboration in the U.S.

1:00pm
Ginger Snap
Pearly Dewdrops
Music for a blue moon's final
shadow; dark and dense, soft
and sensual, and a girl riot!
Post-Punk, Shoegaze,
Dreampop, Psychedelic, Folk,
Twee, Indiepop, Riot Grrl

2:30pm
Hello, Space Cadet. & Tatari
Aural Fixations
Bringing you the freshest
music from the boondocks
and world wide.
International, Raggaie,
Classical, Eclectic, Folk, Blues

4:30pm
Free Speech Radio News
A half-hour independent
news show broadcast on 111
stations, hosted by Dorian
Morina, Leigh Ann Caldwell
and Nathan Moore

5:00pm
Douglas Everett
Radio Parallax
Science, history, politics,
current events, whatever we
please.

6:00pm
Zack
Mid Wife Crisis
Cat calls and cacophony
Salsa Erotica, Queercore, Palm
Wine, Drag

8:00pm
Callisto & Ginger Snap
USSR Radio Sputnik
Don't call me a mindless
philosopher, you overweight

glob of grease - C3PO
Funk, Electronic, Disco,
Dance, Synth Pop, "Any"
Wave, Electro Punk

10:00pm
Fuzzbox Flynn
Loves and Disloves
Music for weird sorts
Eclectic

11:00pm
Fenris
Live in Studio A
Live Bands performing in
our pro studio engineered
by Fenris Wulf. Email
engineering@kdvs.org to
reserve recording time at
Studio A

Friday
12:00am
Gwendolyn & Granny Smith
Sweet Berry Pie
A delicious slice of pop, folk
and mixed berries!
Eclectic, Indie

3:00am
Robin Redbreast
He Hates Music He Loves
Noise
That's not music! That's just
a bunch of noise! Bands these
days are like "lwruh lwruh
lwruh lwruh". In my day you
had to sing! Kids these days...
Rock, Industrial, Noise

6:00am
Philip Fray
The Udder Side of Sac
An eclectic program with an
emphasis on local music from
the greater Sac/Davis area,
featuring a weekly local artist
for interviews, coffee and live
performance
Eclectic, Jazz, Folk, Rock,
Indie, Blues, Hip Hop

8:30am
Making Contact/Planetary
Radio
Each week, Planetary Radio
visits with a scientist,
engineer, project manager,
advocate or writer who
provides a unique perspective
on the quest for knowledge
about our solar system and
beyond. We also showcase
regular features that raise
your space IQ while they put a
smile on your face

9:30am
Mr. Glass
The Good Good
It is what it is
Jazz, Hip Hop

12:00pm
Amy Goodman
Democracy Now!
A daily TV/radio news
program, hosted by
Amy Goodman and Juan
Gonzalez, airing on over
800 stations, pioneering the

largest community media
collaboration in the U.S.

1:00pm
Reil Nuud
Coerced Entertainment
It's not my imagination, there
it's a gun in my back.
Varies

2:30pm
delirium
Quatloo's For Sale
We play music, you listen.
Eclectic

4:30pm
Free Speech Radio News
A half-hour independent
news show broadcast on 111
stations, hosted by Dorian
Morina, Leigh Ann Caldwell
and Nathan Moore

5:00pm
Richard Estes & Ron Glick
Speaking in Tongues
A program featuring social
commentary and interviews
with people directly involved
in struggles related to peace,
civil rights, the environment
and the workplace. Interviews
and opinions, giving voice to
the voiceless

6:00pm
DROOOOLLLLLIIIA
Here Ear
May your soul drip from your
mouth and enter the airwave
International, Eclectic,
Industrial, Noise, Experimental

8:00pm
Cry Isis & Neopatra
Death By Bass
Heavy Bass: Dubstep,
Psytrance, DnB, House and
Breaks

10:00pm
Blasphemer & The Pirate
1000 Points Of Fright
Hair Plugs, Metal Insults,
Hardcore, Weird Smells, Metal,
Tickets, Diapers.
Metal, Hardcore, Punk

Saturday
12:00am
Blasphemer & Scarecrow
Raise the Dead
Black metal, death metal,
grindcore, pagan, Viking, and
ambient horror.
Metal
3:00am
LAW
Urban Skyline
We will play mostly electronic
and hip hop music
Reggae, Eclectic, Electronic,
Rock, Hip Hop

6:00am
Big Dave
Buried Alive in the Blues
What better way to start your
weekend? Listen to blues

from everywhere - new and
old, national and international.
Eclectic, Jazz, Folk, Blues

9:00am
Robyne Fawx & Bill Wagman
Saturday Morning Folk Show
Folk of all kinds
Folk

12:00pm
Markuss & Justin
The Prog Rock Palace
Progressive rock and jazz
from the 60s to the present,
from all over the world.
Progressive Rock

2:00pm
Ed
Cactus Corners
Euphony and Cacophony:
Contemporary Classical
Music, Modern Composition
and Opera, Direct Questions,
Comments and Revelations
Classical, Avant-Garde
-Alternates With-
Conductor
Railyard Runaround
Music for Hobo's!
Americana, Alt Country,
Blues, Bluegrass, Folk, Rock

4:00pm
Gil Medovoy
Crossing Continents
Mid-East, Mediterranean,
East Europe/Balkan, North
Africa, Central Asia, Indian
subcontinent.
International

7:00pm
Mr. Frankly
Air Show
Rock, Mostly.
Eclectic

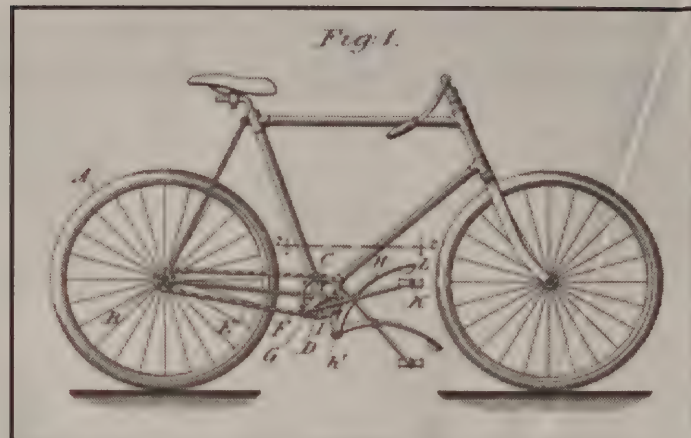
-Alternates With-
Jeffrey
Today's Aberration
Tomorrow's Fashion
A multigenre excursion
through the newest additions
to the KDVS library
Eclectic

9:00pm
David D. Young
Upper Realm Shrieks: Music
and Words
A continuously evolving
show mainly featuring rock,
jazz, soul, country, bluegrass
& blues with spoken word
thrown in sometimes. In flux.
Eclectic, Jazz, Folk, Blues,
Punk, Experimental

11:00pm
Joe Frank
Joe Frank's audio collages
www.joe frank.com

Bike 4th – A Community Bike Shop for the Self-Propelled

By Jonathan Woolley



The ol' bicycle needs a little tune up, why not do-it-yourself at Bike 4th?

For some humans, the relationship with our two wheeled brethren and sistren is strained, punctuated by heartbreaks and dragging brakes alike. Often such affairs begin with a tickle of excitement and sense of freedom – components that come standard on every bike be it Huffy or Cervello.

Then, as the cables that hold it all together stretch, things stop shifting as easily as before and gears that once meshed seamlessly begin to creak and slip. Then unexpectedly, and certainly at a quite untimely moment, both tires suddenly burst!

Fondness faded and trust lost, it's to the side-yard, to that dusty corner in the garage, and even, in the saddest circumstances, to the dump.

But I dare say! This told tale of failed love is no fault of the bike. The blunder lies squarely in human hands. A bike must be nurtured, oiled and adjusted, day by day lest it may go astray! Yes, certainly, a hired hand could intervene; but it's a contrived love maintained by another's toil.

Would it be lovely if a minister, say, could show the tools, tips and tricks every step of the way? Oh, oh, yes, well Bike 4th is your place! It's a bike shop, yes, but not like others. We don't sell bikes and we won't install, repair, tune, shine or overhaul. Instead, we teach you to do-it-yourself, for happiness belongs to the self-sufficient.

Bike 4th is a community bike shop, a 501(c)(3) non-profit, and completely volunteer-run. We share bike tools, used parts, ideas, knowledge and fun! Our aim is to empower through education, to provide a space for community to access tools, skills and knowledge about bike maintenance and repair; all to make bicycling more accessible for all.

It may seem outrageous, and that it may be, but we hardly even ask for a fee! You won't find price tags at Bike 4th - payment is flexible, it's all about fairness, equity, ability, and inclination. This is strange, eh? Well, we hope you get the drift.

To be clear, we ask for \$5 donation per hour spent in the shop, and a fair contribution for parts, materials, and bikes. For time spent in the shop, in lieu of a donation we're also happy to exchange volunteer time; if you spend an hour wrenching, stay another to volunteer!

There are used parts a-plenty, dirty and greasy, ready as fodder to fix your bike up easy. Bike 4th is a clearinghouse for used bikes and parts. Most folks in Davis are sitting on a small pile of forsaken frames, old rusting wheels, and a random assortment of bits - nothing quite worth selling, but all too valuable to trash. Folks donate these small treasure troves to Bike 4th, and by bringing thingstogether in one organized shop, we're able to give so many forgotten bikes a new second chance life!

No need to be an expert when you come to the shop, if you've never held a wrench we'll start from the top. If you think yourself a tinkerer but can't figure that wump-whrible-wonkity wheel, we'll show tools and teach 'til you get the feel. It takes a little courage, patience, and spite, but to do-it-yourself, just feels quite right.

Come visit us downtown at the corner of 4th and L Streets (1221 ½ 4th), our volunteers are ready to help you work out creaking squeaky chain Wednesday or Thursday 4-8pm and Saturdays 12-6pm.

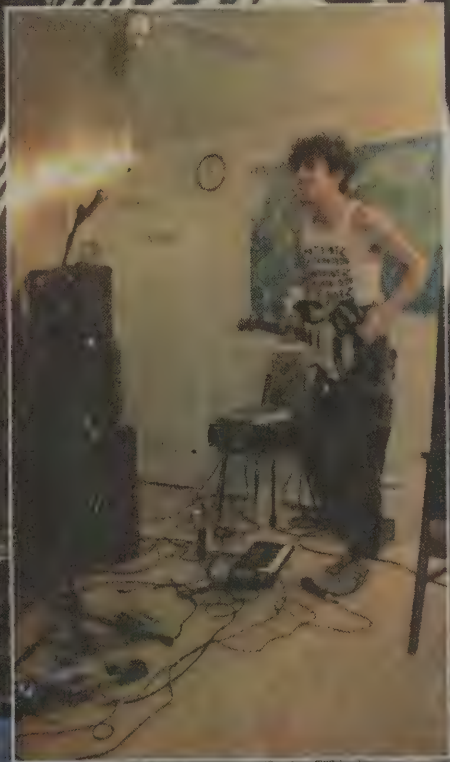
If you know bikes and can spare a helping hand Bike 4th is recruiting more volunteers – more committed helpers means more open hours. You can email Sarah McCullough, our volunteer coordinator at smcc@ucdavis.edu

If you have bikes, parts, or tools that you'd like to donate to the cause, email our core volunteers at bikeministry@gmail.com

SUMMEREVENTS



CLOCKWISE FROM LEFT:
POPPET (DAVID VERBUC),
EMILY JANE WHITE (CRAIG
FERGUS), MONDO LAVA (C.F.),
LETTERS (C.F.)



CLOCKWISE: MAYYORS (FAREWELL
SHOW; DAVID VERBUC), BRIAN
ANG (CHRISTINE ANG), IAN
CAMERON (DAVID VERBUC)

RA

724 he this being

EX EVE

BEN

DAY \$2

a

TERROR AND

HUSTLE

1963: THE YEAR BEFORE THE BEATLES CONQUERED AMERICA

By Gary B. Goode

1963 was simply an amazing year in music. Though it was the year before the British Invasion, The Beatles and other British groups including The Tremeloes, Billy J. Kramer & The Dakotas, The Searchers, The Dave Clark Five, Gerry & The Pacemakers were all changing the musical landscape of England's popular music. Group after group was topping the charts introducing an exciting new rock sound.

Back here in the States, Dick Dale's thunderous surf attack of "Misirlou" along with Joe Meek's futuristic production of "Telstar" (by The Tornados) both gave 1963 an exciting kickstart. The year would end with the pioneering garage rock sounds of The Kingsmen doing the Richard Berry classic, "Louie Louie," an arrangement that would define this style exploding in 1966.

In between, 1963 gave us the golden year of Surf music ("Pipeline" by The Chanteys, "Wipe Out!" by The Surfaris, "Boss" by The Rumblers, etc.), Phil Spector's Wall of Sound ("Be My Baby" by The Ronettes, "Da Do Ron Ron" and "Then I Kissed Him" by The Crystals), the pop folk explosion ("Blowin' In The Wind" & "Puff The Magic Dragon" by Peter, Paul & Mary, "Walk Right In" by The Rooftop Singers), the Latin explosion ("El Watusi" by Ray Barreto, "Watermelon Man" by Mongo Santamaria) and countless interesting one hit wonders like The Jaynettes's "Sally Go Round The Roses," Lonnie Mack's "Memphis" (a stinging re-make of the old Chuck Berry tune), and Kyu Sakamoto's "Sukiyaki" (the only song in Japanese to ever hit number 1).

As mentioned earlier, England was already undergoing Beatlemania and the sounds of the exciting new British rock. It is fascinating to see the difference between music scenes of the U.S.A. and England back then in 1963.

The Following are ten singles that were big in 1963:

1. "Point Panic" by The Surfaris. A killer follow up to "Wipe Out!"
2. "Crossfire" by The Orlons. Hot Philadelphia dance sounds.
3. "Pepino, The Italian Mouse" by Lou Monte. Great novelty tune
4. "Wild Weekend" by The Rockin' Rebels. Hot surf instrumental
5. "I Like It" by Gerry & The Pacemakers. Great new English sound
6. "Zip-A-Dee-Do-Da" by Bobby Soxse & The Blujeans. Phil Spector production meets Disney.
7. "The End of The World" by Skeeter Davis. Classic country ballad
8. "Quicksand" by Martha/The Vandellas. Early Motown that was blooming.
9. "Washington Square" by The Village Stompers. Neo-Dixieland.
10. "He's So Fine" by The Chiffons. A girl group classic with an incredible arrangement (its almost 3 songs in one!)



SANTA MONICA CIVIC AUD.

FRI. & SAT. MAR. 15, 16

8:15 P.M.

REG. ADMISSION \$1.75

UK TOP TEN BEST SELLING SINGLES OF 1963

Listed Below are the Top 10 Best Selling UK Singles of

1963

- 1 From Me To You..... The Beatles
- 2 She Loves You..... The Beatles
- 3 In Dreams..... Roy Orbison
- 4 Island Of Dreams..... The Springfields
- 5 How Do You Do It..... Gerry & The Pacemakers
- 6 From A Jack To A King..... Ned Miller
- 7 Deck Of Cards..... Wink Martindale
- 8 Summer Holiday..... Cliff Richard & The Shadows
- 9 Confessin'..... Frank Ifield
- 10 Can't Get Used To Losing You... Andy Williams

TOP TEN BEST SELLING USA SINGLES OF 1963

1. Sugar ShackJimmy Gilmer & Fireballs
2. He's So Fine..... Chiffons
3. Dominique..... Singing Nun
4. Blue Velvet..... Bobby Vinton
5. Hey Paula..... Paul & Paula
6. Fingertips - Part 2..... Stevie Wonder
7. Sukiyaki..... Kyu Sakamoto
8. I Will Follow Him Peggy March
9. My Boyfriend's Back..... Angels
10. Walk Like A Man..... Four Seasons

Gary hosts "The New Island Radio Cafe every Sunday morning from 10 am to 1 pm."

MOONSORROW

Finnish metal band, Moonsorrow, returned for their second proper tour in the States this past spring as support for Finntroll and I got the opportunity to interview Guitarist Mitja Harvilahti before the show at Thee Parkside in San Francisco. It was a great show and completely packed--sweat was dripping from the walls and ceiling. It was awesome to see them for a second time.

Blasphemer: Welcome back to the States, how's the tour so far?

Mitja: It's been really good touring with Finntroll, and Swallow The Sun is of course nice since we know them very well. The crowds have been really crazy everywhere. Sometimes a lot of them, sometimes not so many, but in the end the crowds have been really good and you can see from the stage they really wanted to see us.

B: How did you enjoy the US version of Paganfest last year?

28 M: We enjoyed it very much. It was our first

proper tour in the USA. It was great to see new cities and see that we actually have a fan base here. We've been here a couple

home from the tour, we are going to start writing. We don't have too many festivals, just one in Czech Republic. I don't think we are going to tour until the new album is out, which should be in February.

B: Are you going back to Tico Tico studio again?

M: Just to mix, we are going to record in Helsinki.

B: Do you ever get complacent at Tico Tico?

M: Well, Kemi, the town where

of times before but not a proper tour.

B: Yeah I saw Paganfest down in Hollywood at House Of Blues last year.

M: That was a crazy show, there was an earthquake during our intro, I thought it was just the bass.

B: I didn't even feel it. Of course I had knocked back a few by then.

M: yeah, ha ha

B: What plans do you have for touring coming up?

M: We're actually doing the new album immediately. When we get

the studio is located is never comfortable. It's a horrible place, it's cold, it smells bad, the only thing you can do there is drink beer everyday and get so wasted that you don't even remember the day before. So this time we didn't want to record there, but definitely wanted to mix there.

B: With not being the headliner and having limited time and your songs being rather long, is it hard to pick a set list?

M: Well yeah. Normally we have an hour on this tour so we can pull it off pretty easily. But not tonight, we have to skip a song or two.

B: That sucks.



M: Yeah. But anything fifty minutes to an hour is going to be easy to make a set list. But if we had thirty minutes or so it would be impossible and we wouldn't do those tours at all, it wouldn't make any sense.

B: With the release of the recent EP, it was a good opportunity to record Tulimyrsky, how did you decide on the "B-sides" of re-recorded songs and the cover?

M: We already had the Metallica cover recorded in 2005. After the last full length album, it was such a massive album, 2 thirty minute songs, we really wanted to take a break from the routine of making more and more difficult albums each time. So we wanted to let ourselves loose and do whatever we wanted. We got the inspiration to do this song we had been talking about for years already, Tulimyrsky, and the theme of the song had been in our head for years, so we thought it would be a good chance to put out something completely different.

B: The reception in the States has been good, how has it been in Europe?

M: Pretty good, we haven't toured so much in Europe since the release, but it has done pretty well everywhere I think

B: Will there be a vinyl version?

M: Yeah, there should. We have had problems with vinyl and who's going to make them for many years. I think Drakkar Records in Germany will be putting out all the albums. When?--I don't know.

B: The evolution of the sound of Moonsorrow has come full circle, from the early demos to the first album onto the fourth album, getting a little more extreme again. Was that just the way it went?

M: Well yeah, I would say so, because we started with kind of a raw Black Metal sound and then our second album was already quite symphonic, and

then we moved on even further in how big we could make our instruments sound and use all the orchestrations. But then we got so fed up with that, wanted go back to more organic stuff. So the next album will have both, very raw sounding and very natural in a way.

B: In my opinion, Moonsorrow has always been one of the bands in whatever you want to call the genre, Pagan or Folk, that's of substance, conceptually, lyrically, and obviously you are all accomplished musicians. Too many bands in the genre take it too far where it becomes



ridiculous.

M: Yeah there's always the danger of making it comical, and well on our second album we had the images of wearing harnesses and the blood etc. We wouldn't do that anymore, we got tired of it pretty soon after. But it was good, it made us what we are. But some people think it has to be fun, the Pagan and Folk Metal, and it has to be about horns and beer drinking, ha ha.

B: Another thing I respect about Moonsorrow is that the lyrics are not in English, not that doing lyrics in English is a bad thing, but I always find it better in the native tongue. Was there ever any consideration of doing the lyrics in English?

M: No never, it was very clear from the beginning that it had to be in Finnish. Finnish is such a great language for poetry, so it's very interesting to do lyrics in Finnish.

B: And Moonsorrow draws on traditional and historical influences.

M: Some yeah

B: But you don't bring out the traditional instruments to a degree

M: Not to the degree that we use them onstage. We always wanted to be a normal Heavy Metal Band and do those parts with the keyboards and guitars.

B: The genre has exploded in the States, mainly with younger kids, is it the same in Europe?

M: In Europe it started getting big in 99-2000. It's been nice to see the popularity growing here. When we were here first in 2005, it was mainly older guys that knew the genre well, and two years later it was completely different.

B: There are so many great bands from Finland. What is the scene like over there?

M: It's pretty good, Metal music in general is the most popular in Finland, which isn't happening anywhere, which is pretty nice.

B: Well thank you for taking the time and have a good show.

M: Thank You.

www.moonsorrow.com
photo credits:
www.photomistress.com

Blasphemer hosts "1000 points of fright" and "Raise the Dead" every Friday night from 10pm to 3am.





In Pursuit of Silence

An Interview with George Prochnik

by France Kassing

F: France Kassing
G: George Prochnik

Instead of being against noise, what about searching out reasons for silence?" - George Prochnik. My guest today, as you've guessed, is author George Prochnik, who has written a wonderful travelogue of his efforts to understand the quest for silence and the role of sound in our world. His book is titled "In Pursuit of Silence: Listening for Meaning in a World of Noise" and it is published by Doubleday. It artfully blends well-researched facts with excursions into the very world of sound and its absence. I hope you will enjoy this interview as much as I have.

F: Where did your quest first take you?

G: Well, the very first place that I went was the Quaker meeting house in New York City where I live, and I went there in part because I really thought that we should be able to begin our own pursuits of silence not too far from home. And secondly, I was curious about the Quaker vision of silence because I knew that it was a sociable silence. We are often locked into an idea, I think, of pursuing sounds as an inward, very private quest, and of course that's important and it should be part of our vocabulary in thinking about silence, but what the Quakers have done - and what was very moving to me in the meeting room - was to make it apparent that you could create silences that were shared. That were communal property. And that in some way, although everyone was having their own experience of it, there was also something I felt larger in the silence in that space. There is a beautiful quote from Thoreau that I think of in this context. He once said that "Silence has different depths and fertility like soil." And I think there are these different textures of silence, they're worth knowing and expanding.

F: Beautiful. And it's interesting that you are so sensitive to noise, while living in New York City!

G: I know. You know, I think the thing is, for me there is really a beauty in having access to a rich spectrum of different sounds. I mean, there are many ways in which, when I'm not being overwhelmed by one particular sound source - which I think is what happens too often today to too many people - or a barrage of many very, very loud and not very sympathetic sound sources - when we're not experiencing that in a city, we can hear a wonderful panoply of the human and the natural, there's a mixture. And where I live, I'm fortunate enough to still be able to hear birds and wind in leaves along with voices and footsteps and people practicing musical instruments and I like that rich tapestry of different sounds.

F: Beautiful. And you interviewed a scientist who gave a note, a chord to each city, or several cities?

G: Well that's true - there was a study done, it was actually done a little before my time, but there was a fascinating guy, who actually in the 1930's, I think, set out to identify what he called the "ground tone" of every different city was, at least a handful of major cities. He thought that you could tell a lot about the character of people who lived in a place, and about the nature of the architecture from the noise, if you only could get a little bit of distance on it. And that's really an important thing in terms of the whole quest that I went on, one thing that I discovered. We often lose our ability to feel anything but pain at a sound when we have no sense of ability to distance ourselves from it. He... this guy, Dr. White, said that if you went up in a high building and listened to any city, the noise that might overwhelm you in the streets took on a musical character and he actually assigned notes

to different cities. So, London with its particular stone buildings and its river and its different population, the way that their degree of activity had one sound, Chicago had a very different sound. I certainly think that what we need is more opportunity to get far enough away from the noises that we're assaulted by, as a means of appreciating them again. I almost came to... if I can just say one other thing.

F: Yes.

G: Thanks. I almost came to feel, really, that people get trapped in all sorts of efforts to find noise. You know, is noise unwanted sound? As I discovered, there's millions of people who want the noises that millions of other people don't want to hear. So that definition is problematic. And it's the same thing is when people try to define noise as necessary or unnecessary noise. Necessary according to whom?

F: Yes.

G: But one thing I think we can say is that whether a sound is bad or good, whether we enjoy it or not, noise is that type of sound that gets in our head and we can't get away from it. It dominates our perceptual experience of the world for the period of time that we're subject to it.

F: I don't know if you're aware of it, I don't recall reading about it, but since I've been here for over a decade at this radio station, and I was at first dismayed - but really learned from finding out - that there is a music genre called industrial noise.

G: Yes. Yes. (slight laughter) And you know, that... did you want to say something about that?

F: Well, I can just mention that when I found out that some people have taken dentist's drills and layered it to make a collage. Or, you know, somebody took the sound of liposuction...

G: Wow...

F: I know! That's all we can say. But, it's an art form.

G: Well, you know, there's a long and interesting lineage to that because there was a movement in Italy that began in the first years of the 20th century called the futurists. The Italian futurists. And there was one figure among them, a guy named Luigi Russica who was the first, I really think, the first person to say that we actually live in the midst of our cities, in a kind of symphony. And if we were to really pay attention to these sounds in a different way, we would find their musical quality. And he created actually, a set of instruments to reproduce what he saw as the noises of the time. The noise in the machine. And you know, I think what he was doing, and perhaps some of what the industrial noise movement is about, it doesn't really conflict with the point that I'm making. Again, these were forms of noise which we might be able to appreciate if we were in a position to really pay attention to it, not be victimized by it. You know I think now, unfortunately again, that the extent of the barrage gives few people a chance to even pay attention to what can be a magical urban sound moment here and there.

F: Yes. And of course, thoughts of Gershwin come through my mind. You asked the question: "To effectively promote silence, how does one avoid becoming louder than the sources of noise one is protesting against?"

G: Yeah, well this was something I really came to fear only

more strongly over the course of my research but one of the traps that the anti-noise movement often falls into is, what they can do to amplify their message. And there is a way in which many of the anti-noise initiatives, although I admire many of the individuals who've been involved with them, it can get into a sort of face-off with the noise makers that I came to see, as too often, becoming a zero-sum game. I really want to advocate in the end, that we try to be, that both sides try to listen a bit better to what the other side is saying. And that, instead of just constantly telling the noise makers "Be quiet!" "Turn it down!" "Shut up!" you know, we try to make silence something that people can aspire to. We try to say, it's not just about being against noise, but about being for quiet, and there's something for you in that quiet as well.

F: Yes. Well the name of this show, I repeat it occasionally, is "It's About You!" and it doesn't mean that it concerns you, it means that "it", quote-unquote, surrounds you, and one must almost put our ego on the shelf in order to really appreciate what's around us.

G: That's really lovely. And the appeal resonates with a person, for me, who really became kind of a hero, someone who was involved in the anti-noise movement in Europe, in Germany specifically, around the turn of the century, someone named Theodor Lessing. And what was so nice about what he did, and I felt there was so much to learn from his particular tact, was that, instead of what was going on in a number of other movements where really there was a focus on trying to legislate... just legislate away the noise makers. He had this tagline to his project, his movement that said: "Quiet is distinguished." And he said that just like the name of your show, "It's About You!", he tried to appeal to the higher affirmations of the noise makers themselves. This silence is something that can help elevate you as well and give you a sense of distinctiveness that will be something like what silence itself is. You'll be able to take this in, and become part of this very special, more sensitive, more refined community that isn't barring people in terms of their particular social demographic, but is trying to say: You have a right to feel enfranchised in silence also. Already back then, it was clear that there were dissociations between silence and economic power and the ability...

F: Yes.

G: ...to buy your quiet. Which has only in our own time, become more and more and more intense. We really start to see this commodification of quiet, where for example, if you go in your local appliance store, there often will be quieter vacuums, quieter washing machines, etc. for sale, but those are always much more exorbitant in price than their noisier cousins. And I worry about whether it's just because some of us can afford to go to a spa and take a retreat, and that's great, but I worry about the people who can't afford that, who increasingly have no experience of silence in their lives.

F: Yes, and even people who live in the country, who can go out in the middle of the night and experience a sort of silence, they are so exhausted from having to work so hard for a living that they can't appreciate it.

G: And that was one of the saddest things really for me, when I went to a Trappist monastery in Iowa which was wonderful - but speaking with some of the monks there about the community, which is in a very rural area, they said that the farmers around here have no experience with silence in their lives.

F: Exactly.

G: Between exhaustion from work, the fact that farm machines are incredibly, incredibly loud- incredibly deafening, there is a huge incidence which I think is really a neglected subject- is of hearing loss among people working with agricultural machinery. And then at home, there's also just the television on, as some sort of entertainment device and so here among the people who you might think are within a tradition where quiet would be one of the rewarding aspects of laboring in the soil for so many at least working on larger farms, there's no quiet at all.

F: And that is exactly what you share with us in "In Pursuit of Silence". It's by George Prochnik, and it's a delightful book, and I'm afraid I pestered the publisher for an interview because I enjoyed the book so much!

G: (Laughs) So kind of you.

F: It's so true. But over and over, you shared your surprise at where silence does not exist. Like you begin with your interview with the astronaut.

G: Right. Well that was... you're right. That was really the first eye, or ear-opener for me in the course of this journey. I had a really simplistic notion that I was interested in silence and noise and I thought, "Well you know astronauts in some way must have the ultimate experience of both because what could be louder than blast-off and what could be quieter than the depths of space?" So I managed to finally get an interview with a very accomplished female astronaut. She had long held some sort of world record for number of hours clocked in space, in space walks, she was an extraordinary triathlon athlete and she was a bow hunter- a hunter with bows, and she took part in, she helped develop a robotic arm for the international space station and she just had this extraordinary resumé. It was very exciting to speak with her, I knew anything she said was going to be really important. And right away, she told me that in fact, NASA had some of the most advanced sound abatement technologies and materials in the world, so blast-off really isn't all that bad at this point for the astronauts. And then, on the flip side when they get into space, because they're wearing headphones, just like so many people here back on the terrestrial plane, they're always having this sound feed of NASA, always chattering into their ear. There's this constant... constant monitoring of your activity. But with that, you know, so I initially felt a certain disappointment.

F: Of course.

G: (Laughs) I wanted to hear what the depths of space sounded like. But she this woman astronaut Sunita Williams, she told me that she did have this one incredible moment. And it was a moment where she was orbiting around the dark side of the planet and for whatever reasons, Houston cut out for a while and there was I think close to half an hour of real quiet, and what she said to me was fascinating because although I didn't notice it at the time, it would resonate as something I found over and over again. What she commented on was not the silence. As she put it, the fact that all at once, she said there was an incredible clarity in her vision. And she saw the depths of space.

F: Yes.

G: And for me, in the beginning, actually in that Quaker meeting house, I remembered when I was sitting there on the pew before the meeting began, I had this moment of becoming very, very aware of the passage of sunlight across these long windows. And it was reinforced repeatedly for me that one of the surprising and wonderful things about silence is in fact, what it can do to our visual awareness, as a world. It isn't only that we become more conscious of these lost sounds, but we really do I think become more conscious of light. And I saw, not long ago, a fascinating study, I don't know if anyone has followed up on it but it was done in the 1960's, where a very reputable scientist had looked at the effect of loud noise on visual perception. In the same way that I had certainly seen and heard from different people over the course of this journey

about the ways that sounds could enhance vision, he found that there was there was a temporary... when people were subjected to a loud noise, they temporarily lost their depth of focus and in fact lost some of their focus overall. Things became blurrier. So these things work both ways, and I worry that another side of the particular glut of noise that we experience today, may have to do with a reduced sensitivity to our visual environment as well.

F: I was almost dismayed to find out that the way noise canceling headphones work is by feeding a comparative level of white noise to cancel the incoming sound.

G: Right, it puts out... there's a wave created that's out of sync with the incoming noise, and so it essentially head blocks the noise. And this is an area where there is a lot of research or even this wild idea that apparently quite far along in the planning to create a silence machine where you're going to be able to shoot a sort of beam of this wave out of sync with an incoming noise force and create a personal silence shadow for yourself.

F: So Chauncey Gardiner is going to go around zapping with

In Pursuit of Silence

Listening for Meaning in a World of Noise

George Prochnik



his remote?

G: (Both laugh) The beam, there, exactly, exactly what I mean there. I think on the one hand, I'm amazed at the sorts of developments that are taking place now in the world of soundproofing. Something like the silence machine is sort of at the far edge of that, and they're even talking about a cloak that people might be able to put over themselves...

F: Oh my...

G: ...that would be made of these meta materials, with basically all these tiny little crystals that in some way deflect sound, the way that a stone in water deflects water around it and then there are things much more available now, there's all of this stuff on the market. But you know what I would be chary of? What I don't want to happen, is that as people become more and more able to create their own little silence bubbles if they have a noise, we therefore are more and more willing to relegate our public spaces into...

F: Yes.

G: ...noise dumping grounds, which unfortunately they do in many places- they are today. We know that we can put on our iPods or close ourselves off, again, if we have the resources- and therefore we don't... we just try to block out the larger social space. And I think that there's all sorts of terrible ramifications. I mean we should care about the sound of our world.

F: Yes.

G: There's a lot we can learn from just taking the acoustical temperature of where we are.

F: There used to be an old TV show called "Night Court", which...

G: Uh-huh.

F: ... and my favorite episode dealt with someone who was at a corner, in New York City and couldn't restrain himself when he saw a car bearing the Muzak logo. Which, he was in court because he had basically destroyed the windshield with a baseball bat. And of course, things have evolved a little bit, or devolved... could you tell us about your experience of branding through sound?

G: Well, that was another area where I really felt kind of frightened at the future, which is already starting to become... audible, if you will.

F: Yes.

G: You know on the one hand what you have, is a long tradition of marketers and social scientists thinking about the retail space, and thinking of what they can do to use sound to magnetize shoppers. And there is a long tradition that essentially, I think you might say, culminates in Abercrombie & Fitch...

F: Mm-hm.

G: ...which try to be absolutely as loud as possible to create both a creative sort of club/party atmosphere and also becomes, and this is something I think we always have to keep coming back to... Noise really is a physical stimulus, it's a real.. those waves are actual physical forces that affect us like other stimulus. And I'll go into an example of that in a moment but this thing with branding, beyond this effort just to make things loud, there's an effort which is equally pernicious. Ultimately I'd say. Which is to make the specific sound of your brand stand out above the rest, and that often means raising the volume. Sometimes it can be foddler as well, but essentially, there was a point, and I think many people trace it to around the time that Starbucks started to rise, where instead of very simply starting to call out to shoppers by either sexy sounds, loud sounds, fast sounds, slow sounds, there became a notion of trying to make an absolutely consistent sensory world. Sound would be a very important part, so Starbucks, you know, as one person told me who worked on designing the sound of different stores, you know that the idea that when you walk in a Starbucks, it smells like a Starbucks, it looks like a Starbucks, it sounds like a Starbucks... you're reinforced. Something that's really pernicious about this to me, is it turns us into a kind of prosthetic animal.

F: Mm-hm.

G: We're not getting the sensory stimuli we should from our environment because it's so overwhelming, or it's so sterile, and instead the stores can create these little bubbles of utterly manufactured sonic reality. And this is now moving beyond just the retail space to include products that you would never believe are actually being sonically, artificially manipulated to produce certain effects. One area where this has existed for a while is cars, where cars... the sound of cars to a huge extent when you're inside them is at this point, it's artificial, it's manipulated. Often to create a certain balance between ideas of power and refinement that the particular brand wants the driver to experience. But beyond cars, even things like lipstick...

F: Yes.

G: ... Like the sound of the lipstick pushing up. And a camera shutter. And the sound of golf balls. Particular sorts of potato chips that we chew. All these sounds. What disturbs me is it puts us at a remove from the ability to really know where we stand... Now we're experiencing sounds in much of what we touch, that we're buying, that are being put there for very, very specific reasons. They are actually being imposed upon whichever natural sound, the same way color was being imposed on say, cereals and some vegetables. Now we're doing the same thing with sounds. So I think for me, for a lot of "In Pursuit of Silence", it's about trying to recover a certain, more immediate relationship to our sensory world.

F: Yes.

G: And I worry that many of the retail interests are directly opposed to this.

F: Yes, and what you wrote about what they're doing about sports arenas is frightening.

G: You know, the sound in many stadiums today is at such high levels that it's capable of causing permanent hearing damage. Even over a relatively short period of time, it certainly is extremely dangerous for kids going into these stadiums. They build an overhanging roof that will reflect sound, there are all the artificial noises on top of the noises that the fans are encouraged to make, noises from the PA. system, noises from different noisemakers that fans bring in, there was actually a report, just in the last few weeks, about something called a vuvuzela, which are these, basically these very, very long trumpets, that are air horns, which are popular particularly in world cup soccer- I think they originated in South Africa- and they're extremely loud. And a study that just came out said that more than one minute of exposure at a distance of less than a meter away could cause permanent hearing damage. And if you go in a stadium, where these are being blown, they're being blown all the time, you're certainly not a meter away, and this was a reputable university study that said we really have to look at what we're allowing here in these spaces. You know, as is the case in some of the retail establishments, also some of the loud restaurants, the people who are of course, the most vulnerable here are the players, who, now because the noise levels are so extreme in the stadiums, they often have to practice with artificial noise machines cranked up to volumes comparable to an actual game so that they get used to being able to operate in that din and so they're getting a level and a duration of noise that is certainly going to cause a surge in premature hearing loss among athletes.

F: Of course, and that's one more reason for us to be concerned for them. And you don't just talk about what alarms us, or what should alarm us, in the noise outside. You talk about the wonderful Thomas Hoving who died just last December, and he was instrumental in creating New York City's pocket parks, you sent me to the google images just so I could see them.

G: This is a real area of hope for me, and Tom Hoving is one of the real pioneers in it, but you know, in the midst of this growing wave, of too-loud ambient sound, and too many loud noise sources that we live in, I also think there are these, well, pockets of hope, and the work of Hoving is the most well-known to those people who know him as the head of the Metropolitan Museum of Art for many years where he was kind of a controversial figure. But before that, he was briefly the New York City Park Commissioner. And when I began reading about his tenure as

Park Commissioner, this was in the mid-1960's, I was amazed by how people from all political spectrums said that he had been the person who took New York City parks and made them parks for the people. He encouraged all sorts of amazing happenings in Central Park and then theatrical events, musical events, and he really tried to say: What do we do to recover a sense of democratic access to the parks? And along with really giving a new energy and life to the natural settings that already existed in these urban fabrics, he began a really remarkable initiative to create these tiny parks that came to be known as pocket parks on the site of vacant building lots, sometimes in buildings that had fallen into disrepair and needed to be taken down, he would create these little slits of nature, often plants had very beautifully... sometimes with plants that specifically acoustically absorbent properties. He'd add a water feature, it would be trees that would encourage birds to come. And it's amazing to me, when... I work in midtown Manhattan and there... actually the first one ever created in New York, Paley's Park just a few blocks from where I live, and it's on a nasty, loud street but if you step in there, and it's enormously effective at giving a sense of refuge and a real oasis.. and since Hoving created these, there have been, there's a real surge in studies looking at the ways that different sounds affect us and what some people refer to as the psychoacoustical effects of sounds. And there's lots of fascinating things here and one thing that was discovered is for example, with water sound,



even if water sound and falling water is not loud enough to block out the sound of traffic, even if it's seven decibels lower than traffic, it has an enormous effect on people's mindset to give a perception of peace and silence just as a distraction from the noise. It's also been found that even in areas with lots of noisy traffic, if you can manage to create and add a mixture of natural sound through biodiversity in one form or the other, that just even though you may be actually adding to the overall sound level, people's sense of peace will also be enhanced and there will be a greater sense of what I think of as silence. When Hoving began this project in the 1960's, he thought that there was such a surfeit of unused vacant lots and buildings that were no longer able to stay standing, that he thought that the parks he would be able to create hundreds of them, at a very, very economical cost. He wanted actually different neighborhoods to be involved in the planting and clearing of the sites. And I really believe that this is still a direction that we should look to and really try to revisit because you know, although many of us would like the whole world to be a little quieter than it is today, that's not going to happen overnight at the least, but I do think that there are steps that we could take now that would give more people a perception of silence. Create more democratically accessible pride spaces by sensitizing people this way. Perhaps gradually we would find a greater consensus about actually trying to address larger scale noise problems that we suffer from.

F: And you seem a definite appreciation for people because you have the most extraordinarily effective description of all the... I was looking forward to your next description of the consultant you would encounter next, because you have a gift for it. So let's talk about the boom car competition. You brave man, you.

G: (Laughs) It was pretty harrowing. You know, I had been

following for a long time, one of the big areas that anti-noise activists are involved with in a number of large organizations is fighting boom cars. And I live in a neighborhood in Brooklyn where there definitely are boom cars. And they're definitely maddening, you know when your windows shake, when you're interrupted in whatever you're doing by that sound, it's not a good thing. But also, the more that I read on these different list serves about the way that boom car drivers were being depicted, which was with a venomous rage, the more I felt- maybe uncomfortable. And I felt I want to maybe understand what's driving people to make this kind of noise in these cars and I really feel that all of these issues, we can only make progress, just like in our political landscape if we try to listen a bit better to the other side.

F: Indeed!

G: It just seems there's this terrible deficit in Washington now, it's really a place with a few notable exceptions. I think actually Obama's one of them. It's just a place of so much screaming and loudness.

F: Goodness, yes.

G: Anyway. (Laughs) Not to digress.

F: Oh, this is part of this show. So, please.

G: Thanks. I started reading about the extreme car audio competitions. The boom car drivers are the boom car drivers. The ultimate form of self-expression. I got in touch with one group that's involved with this in Florida, and they were very eager to have me come down and I said I wanted to listen to what they did and speak to them. I went down there and right away- first of all, I realized as I began to meet a few of these people, my first contact with someone who... they all had nicknames: someone who called himself MP3 Pimp, and I met him in a gas station in the middle of nowhere in Florida to go driving around with him (laughs). But I realized when I met him, he really didn't fit whatever stereotype I

might have been prone to because of my own lack of appreciation for the noise of boom cars. You know, he was more thoughtful. He was more complicated. In fact what I found out was the people involved with extreme car audio competition are not, by and large, the people driving by someone's house who are just turning it up to drive you crazy. There's something else going on. But nonetheless, when I jumped on the highway, I'll never forget first of all, when I just got into his car it was a little car, and I was expecting a big gigantic car, for big gigantic noise, but actually it was this tiny little thing. But you stepped inside it, and it was all black on the inside with cones and wires and all sorts of strange grills, and I felt I wasn't so much entering a car as I was entering inside the brain of Frankenstein.

F: (Laughs)

G: Like an early horror film. But we turned down the highway, and you know, he was playing music, and it was very loud, but I thought to myself, wow, you know this isn't so bad, it's kind of fun to be driving down this ugly highway, at least we're listening to this... this music... and then suddenly this panel on the dashboard began glowing with this otherworldly light and his finger reached down and he began pressing numbers and in a second I realized he hadn't even yet turned on the system 'til that moment! And as the actual power that he had tapped into this little vehicle uh, went on, I just remember collapsing forward, in a kind of jelly-like heap. I felt instantly overwhelmed by sound. And in fact, he almost immediately dialed it back down, saying "I don't wanna cause you pain, I don't wanna cause you pain"

F: Too late!

G: ... Sorry, what? Too late? Exactly! And he told me that that wasn't even nearly as loud as the car could get and the thing is, at the kind of volumes, what was very strange was that at those sorts of levels of sound pressure, the air no longer behaves exactly like air because the molecules are so compressed- by the way the sound you actually feel as though you're underwater, you feel like you're moving in a bit of slow motion. Very very strange. You know, you could see why the sheer intensity of it would have an appeal for some people. I think it's obviously very, very dangerous, and not something that I came away with any sort of sense that we should be encouraging this, but I also felt like, let's try to look at the larger world in which these people live and I had many conversations with different members of this organization and going back to something we were talking about earlier, I think their world is just one big traffic retail noise fountain. I mean they're living in this awful sonic world, and is it that surprising that they want to enclose themselves in their own world of sound? There was another remark by that early anti-noise activist I mentioned, Theodor Lessing when he was thinking about what drove people to be loud, he said that people use noise as a way of magnifying their fear of power. I thought this was very resonant. So back then, he was talking about the coachman who cracks his whip or the maid putting on her bedding or a drummer beating their drum. But today if we think about loud communities, loud neighborhoods, often I think it's noise being made by people who don't have much sense of their own fear of power, they feel in some way disenfranchised, marginalized, what have you- and noise is a way that they can project themselves onto physical space very literally and I think we have to think about: Are there ways that we can help people feel more of a sense of agency in their physical world without making noise? Some of these, I would like to believe, might come from creating a broader awareness of the richness of what can be heard in lower sound level environments. You know what I really feel about silence, is, what is silence, there is no such thing as absolute silence as we know it. Infrastructure silence and infrastructure noise has messed up many of the areas that even have relative sounds. But if we get the right equation between sound and silence, what we find is all of our senses are more switched on. They have a greater perceptual reach. And it's no... just I think... Must be I'm dreaming to think that this is something that can be introduced to people who one might not normally think of as sensitive to these things. Another real area of hope for me in the course of my research was going to the wonderful Japanese garden...

F: Yes.

G: ...At the, in Portland, which is a beautiful place. But they have a teahouse there and the person who led me around was talking about the origins of the tea ceremony. Which, for those who don't know, it's really, it's kind of a kind of a theater of silences and it's an experience where none of the guests at a formal tea ceremony ever speak and there are lots of little sounds that are made intentionally or they're part of the ceremony, whether it's the hissing of water in the pod or the clacking of the wooden ladle or the whisper of the kimono against these mats that are on the floor. This experience of the theater of silence that a tea ceremony offers the real master of the ceremony, the person who largely created it, was someone named Sun Rakeo who did this as a way of actually seducing the samurai into putting down their swords. The samurai were enormously loud, it was not, I think no one is going to look at that warrior population and say "Well, the boom car driver is worse than the samurai. The samurai culture was based on violence and imposing your will to every sort of physical way possible in the world, but it worked at least for a period of time. It was an enormous, enormous success at making the samurai feel that there was something for them. That they could show their own greatness also by the amount that they could experience in the course of something like a tea

ceremony. You know we've neglected too many communities for too long in terms of... I was struck again and again over the course of my research by the number of people you know whether, like we were saying earlier, people in urban or ex-urban or suburban or rural environments- don't anymore know what silence is. So to tell these people to just be quiet... they don't... it's not sensical.

F: Of course.

G: They have no frame of reference for what you're talking about. So we in society those of us who are privileged enough to understand some of the benefits of silence I think really have to make spaces where it can be more broadly experienced, make it part of the education. I know there's some interesting work that's being done in the Bay Area where there are school systems that have allowed... some forms of silent meditation that have become a part of the classroom day- it's called something else because meditation they can't really say, I guess...

F: Mm, no.

G: But effectively, it's that. And the teachers apparently reported enormous success at reducing some of the attention deficit that is such a problem for teachers today and I think maybe if we started to see this sort of hard value of bringing children into focus, with silence and in fact if maybe there could begin to be some more economic support and just general public sector gave encouragement of these sorts of experiments.

F: That is a wonderful concept and you're right, there would be too much protest if people would say we're teaching meditation to your children. But I wanted to speak briefly about the role of architecture in terms of your experience at Gallaudet?

G: Right. Yes, there's a university for the deaf really the foremost in the world, in Washington D.C. Gallaudet University, and there is a fascinating architecture movement that's begun from there called "deaf space" which draws on the experience of the deaf to both create a space that will facilitate the kinds of communication that they have, the visual, and also will enable a re-thinking really, of the way we move through space. And you know, throughout my, throughout the writing of the book, I found myself really spending more and more time with members of the deaf community because although, and it's important to say this, many people who are deaf experience different kinds of sounds still, through their, through tinnitus or through one... uh, for one reason or another. It doesn't mean, for all that many deaf people, the absence of all sound. But that said, there's no question that I think they have a lot of insight into what many of us think of as silence. It's important insight. And the thing that I really felt when I went and visited this building that's the model building that's up now, and there are going to be more of them as this larger campus renovation continues evolving, this concept, is you know we suffer as a society from a difficulty of knowing how to create places that attract people. Many architects today give... pay lip service to ideas of collectivity. You know, "We want to make a collective space, we're in some way involving different stakeholders, blah blah blah." But it's actually in practice very, very rare. The thing about deaf space, is it really has been articulated through workshops with deaf students, deaf faculty, with community members, the school borders on a part of Washington D.C. that's had a lot of trouble with crime and just general unrest and they are now at Gallaudet very involved in trying to reach out to that community and create a corridor between the school and this larger part of Washington D.C. And what deaf space is showing is that there are ways to make spaces that bring people together that aren't dependent on loud, loud music, flashing lights, etc. There are other kinds of aspects, elements such as a different approach to transparency there's lots and lots of very interesting uses of glass and reflection in these spaces. There's very, very great consciousness of sight lines, and one thing that we know from scientific studies is that the deaf actually do have better peripheral vision than the hearing, and I came to feel that this is actually, you could see this fact embedded in the architecture, in ways that could very much benefit the hearing as well. These spaces draw on many different traditions, going back to actually some of the Cistercian church, or cathedral architecture that was really known as an architecture of silence but there's also a lot of new ideas and I felt that all of us, in experiencing these kinds of spaces, might have experiences that would enable us to re-think our dependencies on noise. I mean, we have a sort of unacknowledged addiction to noise, this was another thing I

came to realize. Many people if you stopped them on the street in New York City will say, "Ah, yeah, well the thing I hate most about New York is noise." But lots of these people, they're the same ones who go home and they turn on a television when they get in a room, they turn on a music system, they put on their iPods for hours of the day, they turn on their air conditioner or loud fan, and you know, I think we have to accept the fact that we also have this real craving for it... and if we can understand that addiction a bit better we might be able to start thinking our way beyond it, is my hope, and begin looking for other forms of fulfillment again, when you think of noise as a stimulant... there was a study done with rats not long ago by some Italian researchers who looked at what happened when they gave rats the drug ecstasy in a quiet laboratory environment and when you gave it to them in an environment where the sound level was typical for a discotheque. They administered relatively low doses, and the rats in a quieter environment, their brains straightened out in something under 24 hours. The rats in the noisier environment took almost a full week for their little rat heads to become clear again. So, it actually intensified, the noise intensified the drug's toxicity.

F: Yes.

G: This is a real, it's a real stimulant. And in so many ways, at this point in time I think, in our culture we're saturated with overstimulation. And we have to begin thinking about what source of real pleasures we can find if we're willing to lower those levels of constant... constantly being pumped with different sorts of metaphorical and actual steroids- high sugar, high octane, sound, visuals, and every other sensory modality we have.

F: So in closing, what would you like to see people take away from reading "In Pursuit of Silence?"

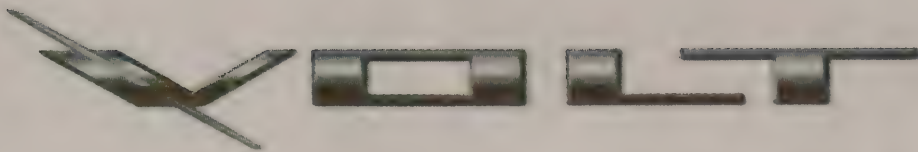
G: Well, what I really hope is that people would look at their own environments and go out in them, and after looking, really listen. What does it sound like? Close your eyes, go outside wherever you work, wherever you live, and listen to the environment, and think about what might enrich this. What is it that's... is there something... is there one sound for us that's overwhelming your sonic experience of your environment? If you really, really pay attention, you sensitize yourself to not only what's wrong but also some of the possibilities.

F: Mm-hm.

G: Then if you start looking at what lots of people are doing along the lines of the pocket parks that I spoke of, you might find that there are things that your own neighborhood your own living space could come to include, which would really change your whole world of acoustical experience and hopefully you would discover some of the benefits that I've found in just pursuing silence. Even if you're never going to get all the way to silence. You're going to find a richer texture to your existence.

F: That's absolutely beautiful and I thank you so much for this wonderful interview you've just granted. My guest today was George Prochnik, we've discussed his very latest book "In Pursuit of Silence: Listening for Meaning in a World of Noise". It was published by Doubleday two weeks ago. My name is France, you can contact me at France@kdvs.org. Namaste.

France hosts "It's About You!" every Monday from 8:30 to 9:30am



The New Electric Cars An Interview with Chris Campbell, by Ed Martin

Interviewer: We're here today with Chris Campbell. Chris is a former chief engineer at WREK, the student radio station at the Georgia Institute of Technology in Atlanta. Chris, this fall we're going to see the rollout of the first mass-production electric vehicles in the United States.

Chris Campbell: It's an exciting time: There were electric vehicles a hundred years ago, but then combustion engines pretty much showed that they were more efficient. They took over, and we've been driving these gasoline combustion or diesel combustion engines ever since.

About ten years ago the California Air Resources Board decided that to try to jump-start the industry, and they mandated ZEV, Zero emission Vehicles. So about ten years ago, there was a brief blip of electric vehicles that showed up on the market, and the GM EV-1 was one of them. There was also something called a Toyota RAV4-EV, a mini-SUV that was electric only, and there were a couple of others.

California mandated these vehicles to be built, and the ARB basically said, Toyota, if you wanna sell any car in this state, you have to at least build electric vehicles and send them to our market. Toyota and GM came out with their electric vehicles, but after a couple years, the California side wasn't working so great, so they relaxed that requirement, and Toyota and GM immediately shut down their EV production.

I: I remember a movie documentary [Who Killed The Electric Car? (2006)] that looked at the motivation of the car makers to shut it down.

C: You can look in history and see this several times. Electric trolley cars are another story. In a lot of places in American cities you can see old rail lines in the street from trolley car systems that were effectively shut down by Detroit, which didn't want the competition from mass transit. They shut them down in favor of cars. Here in Atlanta and in Detroit we have tracks that are buried under the asphalt.

I: They bought those urban electric transit systems up and they shut them down, mostly in the 1920s and 30s. Then it was the 1940s and 50s before the federal government brought criminal antitrust actions against the auto manufacturers and their front companies for doing that. They were convicted and had to pay a 5,000 dollar fine for destroying public transit in America.

C: (Laughs) It's a fair deal

I: Before World War II you could get on a train in San Francisco or Oakland, on the Sacramento Northern Railway, and you could go all the way from the Bay Area to Chico in the Northern Sacramento Valley with a change or two of trains.

To get back to the current moment, we're about to see a

couple of electric motor vehicles in production become available to the public. I understand you've signed on to buy one.

C: I'm buying one of these things. I started paying very close attention to this about two and a half years ago. I'm an electrical engineer, and so I've always been kind of interested in this.

Ten years ago, when I bought the car I have now, I looked in to it and saw that there really wasn't anything available. When I started thinking about a new car two years ago, I started looking at it and I quickly figured out, oh my God, this is actually happening.

As an engineer looking at technology, there are four fundamentals that people need to know about that are different now, things that have really pushed us over the line. The first big one is actually in your pocket and it's your cell phone or it's your laptop and its battery. The cell phone mobility, taking a computer with you, mobile electronics: everybody's got portable electronics now. That industry has driven down the cost of energy storage, of batteries. Lithium ion batteries are now pretty much the standard for storing energy. So they've increased the capacity, they've driven



down the cost and if you look at any laptop, the battery pack is actually made of little cells that look sort of like double A batteries, not actually double A, but the actual battery in a laptop pack is made of a stack of these cells. Tesla Motors made the decision about five years ago to leverage that whole industry of efficient, cheap batteries: instead of making special automotive batteries, we're just gonna buy a truckload of these laptop batteries that have been driven down in cost and stick them in a car and put them with a motor and just make it go.

C: The economies of scale has driven down the price of that standard battery, called the 18-6-50 battery. The Tesla Roadster is really the shot across the bow in the electric car industry. That car has 6,000 of these little double A size batteries behind the seats, a huge pack of batteries weighing hundreds of pounds. That got them the ability to have good performance and decent range. The range on that thing is officially 240 miles, and it's more or less true. They came out with that car, which actually started getting delivered about two years ago, but it's been in the press for about five years now

When it was still in development but clearly about to make it to market, they got GM's attention, and GM said, If this little company in California with five employees can get this started, we're about to have our lunch eaten. They already had the demo car driving around and they were basically changing people's minds by putting them in the car.

And so GM said, We need to do something here. Everybody in the industry was looking at it, but GM decided to get out in front on this. In 2007 they produced a concept car they called the Volt that would be their electric vehicle. It looked different then. You can see pictures of it now, and it looks like a modern Camaro. They did a pretty significant evolving of the design from then until now so what you see now is really a different car, the same name and the same design basically but it looks a lot different.

So, the first thing is that the batteries have enabled realistic electric cars, cars that go fast. You push the accelerator in and it goes like a bat out of Hell, and the range is decent. We're talking 40 miles, 100 miles, 200 miles, something like that.

Then there's the second fundamental: it's actually been true for decades now that electric motors are more efficient than gasoline engines. We're not entirely talking like a little bit more efficient, we're talking a lot more efficient. When you put gasoline through an internal combustion engine, you get 20% of the energy out and you get usable motive force. The rest of it, 80%, is heat going out the tail pipe, out of the radiator. You take a gallon of gasoline and burn it, you get a certain amount of energy. Eighty percent of that gets wasted when you burn it in a car. That's true whether you are talking about a car or an SUV, or a motorcycle or a Prius or whatever. There's fundamental dynamics involved: in a perfect world you get 37% efficiency. It's literally mathematically impossible to get more than 37%, 40% out of an internal combustion engine, whereas an electric motor is more like 95% efficient. You put electric energy in to a motor, you're gonna get 95% of that energy back out in motive force, in rotational power. So right off the bat there, you're talking about a huge efficiency savings, so you're going from average 20% efficiency in a gas engine to 95% efficiency in an electric motor.

So, there's the second fundamental, That starts to make people sit upright.

The third one has to do with how an electric motor works. When you run your gas engine you have to start it and when you're ready to go you press the accelerator and there's a transmission that connects the gasoline engine to the wheels, and the car starts moving. Basically, the reason you have transmission and clutches and gears and all these things in a gasoline car is that the engine has to keep turning even if you're not using it, it basically has to idle at like 1000 RPM. It just sits and chugs while you're sitting at a stop light because an engine can't rotate slow, it stalls. It has to sit there at a certain minimum speed.

Electric motors don't have the minimum speed, they can stop. They can be perfectly still and you press the accelerator and it just starts turning really slowly. There's this concept of full torque at zero RPM. and because of that electric vehicles don't need a transmission

in the sense of multiple gear transmissions. You don't have that first gear, second gear, third gear with electric vehicles. In a gasoline car, you have all these gears, you're using a manual transmission and you're manually using the clutch and moving the gears around or you have an automatic transmission and the transmission loses energy. It eats up energy and puts out heat and the gears fight against each other. But with an electric motor you don't need a transmission, there's no concept of an idling motor sitting there, waiting at a stop light, burning up energy, it just stops. When the car stops moving, the motor stops turning. So the third fundamental factor is that these electric motors provide torque when they're when they're fully stopped.

The fourth fundamental is the myth about electric vehicles. When you talk to somebody about electric vehicles, they usually have some preconceived notions. They say, Yeah, this is what is wrong with an electric vehicle.

Here's the number one myth about electric vehicles, that here you have an electric vehicle with no pollution coming out the back of the car but it's coming out of the power plant. So you think okay, you're not polluting from the car, but you're still polluting from the electric plant which might be coal which is terribly dirty. But here's the really cool thing, take the fundamental thing I just talked about, about how the motor is much more efficient than the gasoline engine and it doesn't need a transmission. It turns out that if you take an electric vehicle and power it with the dirtiest possible power that we had today which is coal, it's still much more efficient, much cleaner than a gasoline engine. It's like half the pollutants. So you take your average gasoline car and it puts out a certain amount of pollutants, you take an electric vehicle and calculate in how much pollutants are coming out, hundreds of miles away out of the coal plant as a result of the electric car, it's still cleaner, even with the dirty power.

I: So that's partly due to that second fundamental? That they're more efficient?

C: Yeah, the electric motor is fundamentally far more efficient at converting energy but also the power plant is more efficient than the gasoline engine. Let's put it this way, if you have a gasoline engine you basically have a little power plant in your car. You put gasoline fuel in it and it produces motive energy. Well, realistically, you can't spend a huge amount of money on that gas engine. It's gonna cost \$3000 or \$5000. You build a car around it, a car that people can afford.

Well, with a power plant, you can afford to put a lot of money in to that one engine, which is basically what a power plant is, that is taking fuel and producing power and you can afford to be absolutely and perfectly efficient if you want and you don't have to use a piston engine to produce motive force. You can use turbines or you can use a furnace, or you can use some other mechanism cause it doesn't have to be on wheels, you know, you can sit there and bolt it to the ground and do whatever you want. So, power plants are much more efficient in producing energy. The electric motor is much more efficient in taking that electrical energy and turning it in to motion so that that whole chain, what they call "well to wheel efficiency". You have two energy cycles: In one, oil comes out of a well, goes through refinery, goes through the gas station, goes in your car and produces motion. That's the gasoline cycle.

The electric cycle is the fuel, fossil fuel, let's say, comes out of the ground, goes to the power plant, produces electricity, goes through

the electrical grid to your car, and then you drive the car. That cycle is at least twice as efficient as the gasoline cycle, and that's assuming the worst case. Here in the south east, we unfortunately have mostly coal power which is dirty. You go out West, and you have more nuclear, hydro-electric, solar and wind, and the cleanliness and the efficiency get even better.

So the 50% improvement in emissions is the worst case improvement. It's actually a lot better if you happen to not be burning coal, so that's the big myth that people say, Oh okay, it's electric vehicles but you're just moving the pollution some place else. No, you're cutting it in half, even in the worst case scenario.

I: That was always the thing, that you have to have the magic battery from the 25th century to power an electric car, and it will only go twenty miles an hour.

C: Well, the demand of everybody wanting to have their cell phone and their laptop and run it for eight hours without charging it has really driven the industry to create better batteries. Now I should clarify that the



Tesla made the decision to just use these off the shelf batteries. The other carmakers haven't done that so we the Chevy Volt, is coming to market this fall as is the Nissan Leaf. They are both officially electric vehicles, the GM Volt has the generator so you can put gasoline in to it and you can drive it further then just like a regular car. You can stop at a gas station and fill it up.

But those two carmakers decided not to do the same thing Tesla did. They went with a specialized battery that was just designed for automotive use so they wouldn't have to replace the batteries after two years. You know, laptops and cellphones, your battery lasts about eighteen months, two years and you have to replace it. Well, that's not acceptable for a car, you buy a car and you expect it to work for ten years, if not longer. So the auto makers are concerned that the Tesla solution is exciting but is it gonna last ten years?

This is one of the things that got Toyota's attention. Toyota, this year, started looking really closely at Tesla because they noticed that Tesla started doing this with batteries, and the batteries that Tesla is using should be dead. And they're not! Tesla made this decision a couple years ago and they started putting cars out, cars have been on the road for years and everybody expected to see stranded Teslas and Tesla owners screaming bloody murder, but they're not dying. Their batteries are continuing, basically using high tech to make the batteries last longer

And that's actually a major difference between the Nissan car and the GM car. These two cars have decided to come out this fall. Nissan has basically decided to go cheap or affordable and they have a simpler battery system. Their batteries are air cooled like the old VW Beetle, which had an air cooled engine. Well, the Nissan Leaf battery is cooled by air, keeps the battery cool.

The GM system said, know what, we want the battery

system to last for a really long time so they are using a water cooled system. It's just like a water cooling in your engine, they are using a fancier system to keep the battery cool in the GM Volt. That's the big things that are differentiating between the two cars. The Volt may turn out to be a more reliable car because they are using more expensive, fancier battery management system up front. Nissan has decided, you know what this is too expensive we're gonna go cheaper, have cheaper solutions and a cheaper car but we may find out five years from now they have a reliability problem.

I: So, you're one of the beta testers for the Volt. (Laughs)

C: (Laughs) Yeah frankly, I'm taking a risk. GM made a pricing announcement in late July and I've been looking at that and studying this for a couple of years and I decided, you know what? I'm gonna stop reading and researching and I'll just get one of these cars. So I decided to go ahead and sign on the dotted line for a GM Volt.

When they made the pricing announcement, the official price of the car is \$41,000, which is not cheap. If you look at it, it's really a small car, a Corolla-sized car. There's actually another car by Chevrolet coming out called the Cruze, which is the same size car, they actually share some components with the Volt. So we're talking about a small car for 41,000. Most people would look at that and say, I'm not gonna spend \$41,000 on a car that small. But there's a couple hidden factors: the federal government has added a tax credit of \$7,500, so if you buy an electric vehicle, you will get a \$7500 tax credit on your federal tax return. So that takes that \$41,000 right up front and reduces it to around \$33,000.

So now you're talking \$33,000 to \$35,000 for a Volt. That's still pretty expensive. But GM also announced that you can lease it on heavily subsidized terms. They are offering the car for \$350 a month for a 36-month lease. A lot of people don't really understand leases and I'm one of them. I didn't really think about leasing, but you look in to it and those terms, \$350 a month, those are lease terms for a \$20,000 car.

It's effectively a cheap way to get this car. The end result is that the pricing announcement was made July 27th, and by now the entire 2011 model line is pretty much sold out. You will probably not be able to buy one of these cars in 2011. GM is only building 10,000 of these cars because they want to go slow with such new technology. They saw the response and within days they announced that this 2012 production run was going to be much bigger. It was gonna be 30,000 cars, and they immediately bumped up to 45,000 cars, and it will be bumped up some more. There are people lined up out the door to buy these cars because it is so exciting.

I: How far up in line you are?

C: I'm first in line at my dealer. I realized that if I didn't get in line I'd be looking at 2011 or 2012 and I don't want to drive my car current that long. I've been driving my car for ten years now and I've had enough. I just want another car. Also I'm tired of talking about electric cars, I want to drive them, do the show and tell and show people this is the future of technology.

GM is doing a limited launch of this car, they're only launching it in a few markets. Because there's a lot of explaining to electricians and city inspectors and power utilities. They have to

coordinate them and explain, we asking you to allow us to plug this car in to the wall, and there's a lot of education that needs to happen.

So they're starting small and launching it in five markets. They're launching it in Detroit, Los Angeles, New York, Washington, DC and Austin, Texas. I'm in Atlanta, which is nowhere near any of those places. Washington is the closest to me, 600 miles away, so I'm buying from a dealer in Washington and I'll drive it back to Atlanta and that's how I'm going to get my car. And it turns out I'm number one in line at that dealer. I am going to be way out on the edge in bleeding technology. I don't normally like to be there but I decided that I'm just gonna go ahead.

I: (Laughs) Will there be cake and balloons when you show up to get it?

C: It's unclear right now whether the dealers get to have one of these cars just to show. Apparently GM has said, you don't even get to hold on to these cars for your show-room. You take any car you get and you have to sell it. So when my car shows up at that dealer, they've got twenty four hours before I show up to look at the car before I show up at the lot.

I: (Laughs) It's your car, not theirs.

C: Yeah, they'll never see it again. So there's definitely the whole supply and demand, the way GM is playing this is very heavily tilted over in the direction of restricted supply and huge demand. That's the car, it's an electric vehicle, electric motor for driving the wheels, and it has a gas generator that you can put gas in too. Just go in to any gas station to and just put gas in it. You can drive the car that way so you don't have to worry about running out of electric power and having to find some place to charge some place down the road.

I: So you don't have a sort of separate gas engine that runs and is a reciprocating piston.

C: It does have a regular gas engine in it, but instead of a drive shaft driving the wheels, it's driving a little generator.

I: oh okay.

C: So you have a gasoline engine, it turns the drive shaft, the drive shaft turns the generator, which produces electrical power. That feeds over to the electrical motor or to the electrical batteries and charges the batteries a little bit.

I: But how big are you talking, how big of an engine is that?

C: Well, here's another interesting decision that GM has made. There was a lot of sexy gas engine technology you can start looking at. Toyota, the Prius uses something called the Atkinson cycle, which is basically a gasoline, piston engine with valve timing involved. You have something called a Wankel Rotary engine, which Mazda is famous for using. They have their pros and cons. You have turbines, you have all sorts of funky little machines that can take gasoline and turn it in to rotational energy, and GM decided you know what, we have our hands full with everything else, so they just decided to take off the shelf, a 1.4 liter gas engine, you know, slightly tuned for the purposes but basically they're just taking stock engine and bolting it to a generator and it's

going to do its job.

That's just the first model. It could be that the second or third year that they say, okay, now that we've actually seen people using this, we're gonna refine that and people are already starting to talk about the generation two volt, what they're gonna change and right now in our gasoline engine. But I mention in our gasoline engine, another car coming to market is the Nissan Leaf and the Nissan Leaf is a pure electric vehicle, also known as a DEV electronic vehicle. There is no gasoline engine in it. The only way to get that engine to move is to charge it. You have to charge it, you come home and you charge it and when it's fully charged, you can go a hundred miles so you can drive it all around town, you can drive fifteen miles and you can charge it when you're out on the road at a charging station. Charging stations don't really exist yet so it's kinda, you got a cart before the horse issue now.

I: Yeah, there's some on the UC Davis campus I've noticed, or in parking structures, I'm not sure of their current status but...

C: Yeah, you all in California are spoiled. I mean



everywhere else in the country we just sit and gaze wistfully at California, at your public charging infrastructure. I mean you have ten times more infrastructure if not a hundred times more. You have chargers at public charging stations all over the state. There hasn't been any serious push, I mean up until now. Not a week goes by without another announcement where this company has signed up with this utility or this manufacturer and they're gonna roll out 500 charging locations, or one city will decide they're gonna electrify. The idea is that you put one of these charging stations at a mall or something, you drive your car there, plug it in, you go inside, have lunch, go shopping, or whatever, you come back two hours later and you've got – maybe not a fully charged car – but you've got a lot more energy. Electric power is vastly cheaper than gasoline so usually the way that these public chargers work is that you plug it in, and they don't even charge you for it because it costs them maybe a dollar fifty in electric power for you to plug in, while you go in and you spend a hundred dollars in the mall. Well, they're perfectly happy to encourage you to do that and come back.

I: (Laughs) You know, you just wanna say whoa, you know there are just so many things here that you say, they just have a potential to be going back to the 1.4 liter engine that's twenty percent of the size of the muscle car at the height of Detroit's dominance in the world..

C: I'm glad you mentioned muscle cars because this is one of the things that appeals to me. I'm all for improved efficiency and to stop polluting the planet and stop buying oil and funding terrorists and all those geopolitical issues. But there's also another factor, which is the way an electric motor works, with a full

torque at zero RPM. Most of these cars will beat sports cars off the line. So you're sitting at a traffic light, next to a Porsche, you just look over at the guy next to you and say, "Hey, you see my little econobox? You wanna race?" (Laughs) and you plant your foot and you beat him.

I: Whoa

C: And you know Elon Musk, the CEO of Tesla Motors, has a saying, "Why would you wanna have a gasoline car, when you can have this thing that looks better, it's cheaper, and it beats every other car on the road?" And the Tesla roadster basically can beat anything out there, it can beat a Lamborghini, all these exotic cars. It doesn't emit any pollutants. So these cars are exciting to a lead foot like me, who can just push the button and go. They call it the "easy grin." Like the grin that's on your face when you push the accelerator and just go, "oh my god."

I: (Laughs)

C: (Laughs) This is another reason why I'm just gonna go ahead and get the car and start putting people in it: because that's the only thing that's really gonna get people's attention when they finally see the car, and see what this technology is about, and you can finally start explaining to them this whole concept of 20% efficiency versus 90% efficiency...

I: Well yeah, it's funny, you know, riding in a Prius is a different experience and unfortunately, I haven't tracked anybody down with a Tesla to go ride in one of those but you just got to say, this has got to be different just because.

C: Yeah, it's no question; the Prius was a game changer ten years ago. The key difference is that in the Prius, the gasoline engines can drive the wheel directly. The drive shaft of the engine can be, and is, connected to the wheels and the way you can test this is that in a Prius, if you push the accelerator all the way down to the floor, the gas engine is gonna fire up and push the car. If you push it just lightly – and anybody who has a Prius knows this – if you drive gently, and you just press your foot a little bit and accelerate slowly, it's just the electric motor that kicks in and the gas engine stays off; that's how the Prius is so efficient: it has an electric motor and a battery built in like a little buffer. So at low speeds, it's electric only. But if you plant your right foot down, the gas engine is gonna kick in. That is fundamentally different from a Volt or a Leaf. You plant your right foot all the way down to the floor and it is still electric only. There are bigger electric motors in these electric vehicle cars, the Volt and the Leaf and they go, go, go.

I: Go, go, go, is the thing I think everybody says, will they do it? And that's part of what makes this more intriguing than just the technological advance, is the prospect of having essentially something we think of as a car – it'll drive fast and get you from zero to sixty. Not to say you're trying to race, but you want a car that's responsive to speed that's not going to have you fearing for your life in traffic and all sorts of things.

C: You know, this is an exciting time. It's taken them years to get these cars on the

road. The Volt was announced two years ago, the Nissan Leaf was announced two years ago. They're coming to market this fall. This period reminds me so much of the 1993-1994-1995 period of the Internet. Those of us who are old enough...remember in '93, '94 when in computer labs in universities, suddenly everybody was really excited about Mosaic, a company program developed by University of Illinois, which is a web browser, which was the first concept of using this program to connect and read documents across the internet.

And one of those guys, Mark Andreessen, split off and created Netscape. And Netscape produced the first Netscape browser in, I think it was '94, and by the end of '94 you start to have people like Peter Jennings and Tom Brokaw talking about "the Internet" and "the Web" and then Microsoft finally woke up in 1995 and came up with Internet Explorer and since then, it's just been crazy.

You know, we're all sitting here and we're using Skype, Facebook, and Twitter, and it's a different world. That period, '93-'94, there were a lot of people going, oh my god, this is so cool, wait until everybody finds out about this! That is what the last two years of electric vehicles have been like.

We're talking about a huge change in technology. And this time, instead of talking about how information flows and how broadcasting works and all those things, now we're talking about how people move around and how the entire transportation sector works and how we're getting energy and consuming energy in this country.

I: The prospect of saying we're going to change your relationship to your motor vehicle, oil companies are going to come in and buy the car companies to stop this or something.

C: Yeah, that's unfortunately the ugly side of things, eventually the powers that be are going to realize that the world is changing under their feet and they're going to start fighting this. And we already started seeing this in some of the talk radio types are starting to attack the Volt and it's not in the interest of the oil companies for us to get suddenly more efficient. When you start talking about the lifetime miles per gallon number of, like, a hundred miles per gallon, because now you're plugging in to your house and getting electric power that way, and it's much more efficient. So when I say much more efficient, we're talking, like, a hundred miles per gallon.

I: Multiples of five and six and eight...

C: GM actually got a lot of flak because last year they announced that the Volt was going to get 230 miles per gallon and everybody said that's ludicrous. And there's a whole other conversation about how do you calculate miles per gallon when you're not consuming gallons.

I: Right.

C: You're plugging in to the wall and the electric power isn't necessarily produced by oil, so that's a whole other thing. But we still are looking at that fundamental thing, that is 20% versus 95%, you're talking about no transmission, you're talking about things that are making it much more efficient to move a car, so that is fundamentally threatening to

people with a lot of money, so unfortunately you're going to start seeing some distorted opinions in the press when the liars start coming out of the wood work and start distorting what's actually happening.

I: Well, when I saw recently, a politician say that shared bicycle programs were a threat to the American way, I couldn't help but think that cars that don't run on gasoline are going to be the hell-spawn of something, the wrong people or something.

C: That is an argument, that a lot of people feel so strongly about domestic issues that they refuse to buy a Prius because it's not an American car. It's not an American company. So there are certain people that you will never sell a Prius to. So the Volt is really directed to that person, who will not buy a Prius. It's a fully American car. This is not like a Chinese car that's been imported and rebadged as a Chevrolet. It has been built in Detroit. The batteries are going to be assembled, in the United States. This is an American car, all the way through.

You can get into arguments about how good that is, and GM is really going to have to change a lot of minds because a lot of people refuse to buy American cars because of the quality issues in the past. But



there's a lot of data that shows GM has really turned around the quality and they have been doing a lot better. And the fact that I'm buying a GM, I never thought that I'd say that. This is not only the first American car that I'm buying, this is actually the first American car that my extended family has ever bought.

I: Whoa.

C: We have bought nothing but German and Japanese cars up until now. I'm talking about Volkswagen and Honda and that type, and this is the first time that anybody in my extended family has touched a Ford, GM, or Chrysler. So it is a sea change on many levels. Hey, I'm gonna give you a couple websites to look at. The most important one is a group, out of California of course, and it's called PluginAmerica.org. If you remember nothing, just remember pluginamerica.org. It's a small group that advocates for cars you can plug in whether it's a Volt that can also take gasoline or it's a Nissan Leaf. There are other cars, obviously, and on the pluginamerica.org website, down on the right side, there's something called the "plug in vehicle tracker" and that is a webpage that keeps track of all the vehicles that have been announced that have been in a concept stage, that are being developed, that made it to market and there's actually about forty, fifty cars, something like that. Now, a lot of them are concepts. You know, Audi came out with a car a couple months ago and it's basically a fantasy car, but it's on the list. The Tesla is on there. There's a Mitsubishi car called an i MiEV, it's got a funny name but it's already on the road in the UK and in Japan. There's a whole list there, what the status is of all of them. Unfortunately, it also shows companies that have gone belly-up.

I: Right.

C: And I won't mention names but there are companies that are hurting right now because they just ran out of money or whatever.

I: Well of course some of us would think there are stock plungers out there selling some paper and taking a powder.

C: I would recommend also, if anybody is really interested in this, to just google for Electric Auto

Association. EAA is kind of a group of these little EV clubs around the country so that's a larger national organization and they have a listing of all the chapters basically around the country. There's one in the Southeast but there's, like, twenty of them in California. There's four of them in your neighborhood! There's one in Sacramento, there's one in Chico, there's one in Santa Rosa. Whichever one is closest, just go to their website and look it up and they usually have like a monthly meeting, a bunch of EV nerds just hanging out. These guys are hardcore, I mean, they have been building their own cars from scratch, they go buy the batteries, they take the engine out, they put in an electric motor. These guys are die-hard fans. They're really excited to see that the world is finally waking up to what they've been preaching for over a decade now, and to finally see production cars come off the line.

I: So have you spoken to your EAA local chapter?

C: Oh no, I would get shouted down. (Laughs)

I: Oh that's right, you're not a hobbyist, you're just a consumer.

C: I haven't been doing this for ten years. I've only been doing this for two and I haven't built my own car and, I've just been researching it.... I'm a new guy!

I: Right, you're just a free rider, you know, buy a car, and you're cool off the show room floor. Chris, when you first mentioned this a few months ago, it kind of caught my eye, and then to say these are rolling out this fall, and then to say we've got a chance to spread this through KDVS and our program guide, I just thought, given our mutual radio experience, we should really take the opportunity to share some of this with our listeners and our readers and I want to thank you for taking time from a busy day to sit down and work through the technical end of it with me and then sharing all this with us.

C: Absolutely, it's been a pleasure.

I: Many thanks, Chris. We've been talking to Chris Campbell in Atlanta, Georgia who's already a committed buyer of one of the new electric vehicles coming out this fall. Have a good day, Chris.

C: Sure thing, good-bye.

<http://www.pluginamerica.org/>
<http://www.chevrolet.com/volt>
<http://www.nissanusa.com/leaf-electric-car/>
<http://www.eaaev.org/>

Ed hosts "Cactus Corners" every other Saturday from 2 to 4pm on KDVS 90.3fm

MEMORIES OF CONVENTION

BY YA-NAH G. M.

This is my story...

People begin by talking to each other. Each learns that each other is from a unique point in the world. We organize our education. The organization helps people to work, and the knowledge helps us to live.

A man living in the North has travelled south to learn, and a woman living in the South has travelled north to learn. These continue to work and learn. We learn from one another.

This man and woman are meant to have a child together. The man has been called back north to study, while the woman is called back south for labor. On May 25th, their daughter, Ya-Nah, is born.

This daughter listens to her parents. She hears over and over again about one of her parents' first dates at the "Cinedomes" in Sacramento. They went to see "Star Wars," and were both struck by the image of the ship in the opening scene. Also, she hears countless recounts of the organization, D-Q University.

Ya-Nah grows up, falling in love with life, and dedicated to the wellbeing of humanity. Before college, she had at least three heroes other than her parents: "Izabella," from the Hendrix song; the boy in her seventh grade Math class with the longest ponytail and terrific grass dance; and the man with brown skin who had worked as D-Q University's president before she was born. She can remember when the man came to visit her family, and she cried when she couldn't get on the train that he left on...

This is the story of Sukut...

Sukut, a big tan and white dog, arrived on the D-Q University campus on the leash of a young woman living in the dorms. He didn't bark much, but one time he chased a squirrel into a field and killed it. The men living on campus were afraid that Sukut would kill one of their chickens. One day Sukut escaped from the young woman and chased the chickens. The men got angry and the woman had to take Sukut to live someplace else.

Once Sukut was banished, the chickens started to hide. The chickens were afraid. Two chickens disappeared, one of those was found dead. The woman guessed that a coyote or mountain lion had killed her, but the men did nothing to protect the other chickens. The chickens continued to hide and their numbers continued to decrease until there was one...

This is Truth's story...

A leader of the people hid while the mother of his unborn daughter was taken captive. She was the first to be approached. Face to face with a Yolo county captor and knowing his purpose, she asked to flee rather than be taken, but her plea was dismissed.

The leader lay, shadowed by an old vehicle, in uncut grass. The people, captured, sat in the sunlight, surrounded and shackled. The captors had come for everyone, but many had fled. Beside the woman and her unborn daughter, there were seventeen people and one black kitten, still together, and their numerous captors.

After her capture, the woman was sent to Arizona to answer to false allegations from 2007. Her true crimes were never pursued. She and her unborn daughter stayed there for 28 days.

One day, back in California and free, she found her husband, on the D-Q University campus. He decided to attend a meeting there, during a conventional alfalfa harvest. The father was convinced to leave the fields and go to the city with his wife. Their daughter was born, easily, within a day of their exposure to the harvest; one month earlier than expected, and well...just three hours and forty-nine minutes after her mother's weekly radio program "Sovereignty Sound."

Ya-nah is DJ Yanapolis and hosts In the Democratic U.S. every Monday 9:30 to noon on KDVS 90.3fm



inner thoughts 0.03
to
blank stare case



territorial
demarcation. zone. out

Two Poems from Paradise Now

New Text Document

incomplete death penalty corruption conflict
democracy workplace will the Real please step
forward irony mutants' yin-yang dark night of naughty
identity death discharge

Taoist laughing lottery

paradox

oxymoron gateway remedy index semiotics

quantum tunneling super-strength

epistemic tool liberal Xerox authenticity

racism look who's talking

Yankee naïveté mythology

last laugh emergency social

contract failure vampire-

Dämmerung rebellion

vanisher theory resurrection

no

man's price boredom revolution breaking news

archetype stalemate sacrificing party escape miles

terror

slave x-factor ambiguous normality metal

cookie defense theodicy quorum

for metaphysics of bullshit function

in anger with nonconformity

wormholes vice necessity value

inversion or

are they Sprachspiel noumenal must

complete time machine dick island

wuthering seamless abnormal

deep slough condemned to freedom

as eternal

comic book stapler ethics ontology Übermensch

seppuku temp virus link advent clueless you

don't know

Kant disasters flying

gender blender epistemology

hulk gotta

Stein harassment werewolves

war Bush

spin systematic self-

deception gut-based cocaine

management-speak in love to

be fired Cyclops temperance

zombies

race stop looking at

me go

crazy thinking alternate political failure not-so-

funny joker sacrifice fans soul

play self-fulfilling hurricane Iraq n roll apple-pie
authoritarianism Cthulhu Galt women merger broken
machismo

stockholders salmon hex-spheres amnesia

Israfghyanonanaq thumos thrash labor

shame realpolitik America desperate

military suffering

humor Lenin bombing #1 self-other destiny

capture speaking truth

to substances pseudoscience

plastic mediating kosher

Valhalla historia erôs oracle

surveillance species winner

light villain film dishonesty

test whistle-blowing madness

puppets plurality waking

helix crank yankers logistikos

non-self-contradiction

historical bushido midget

Plato Iranian kill 'em

metaphor marijuana press corps bête-machines self-

intimate suicide stock rock decider copy right superhuman

relative clock materialism

blog

chains fade to

Santa mammoth republic warehouse

universe screwed by language genetics in

unity there is

law Oedipus storyline blackadder shadow medicine

up house critical money

state censorship homo creeping wolfbane

Osama space-time begging

class worldline doomsday DNA

fluids masturbaphobia wordballoon

havoc construction

fatale deceit Zeus rûshi affirmative

femininity forever minorities

simulacra wrath boor evolutionary

protest brain paper monsters riddle

soup rube

petit saÿsÿra absurdity banking civil crossfire telepathy

disobedience vs.

action maxim subtext rose wrecker television dirty conflict

genejoke drugs control

activating fiends REM poison power relativity

scandal barbarian corporate

objective imprinting free

faith elections punisher

exemplar

Structures Not Subjects

Secret history of dividing signs
Equal lines, past time, leisure
The real revolutionary question sparking
Experiences without purpose, chaotic jungles
Devoid of meaning, why not
Annihilation of the soul, humanism
Of the economy, that's it
You're out of the Commune
What to do for pleasure
When syntax is breaking down
Language poetry, investigations into post-structuralist
Linguistics with occasional Marxist line
Breaks, micro capital, finish smashing
The pieces, combat liberal pluralism
Living research in revolution, never
Work in order to consume
Representative democracy, that drunken vote
Imposed from without is tyranny
Bearing beneath my sandpaper overcoat
On the passage through anarchy
An affirmation of life, nothing
Is true, everything is permitted
In a rather brief unity
Of time, allergic to order
Radical reinforcement against anti-Communists, immune
To set all well afloat
Yes and no are lies
Axioms splitting spirit and permanent
Revolution, only music is intermittent
I wanna see some history
The story of original actions
Fluent, pregnant nature of sounds
Move from zero to rupture
Gulags of chance, a sabotage
To hell with the poverty
Of internet life, 1980s, John
Lennon was wrong, V.I. Lenin
Was right, go in horizontal
The Office for Experimental Communism
Masses becoming poets in action
Newness necessary to amnesia periods
Total war or the adventure
Never begins, impossibility of repeated
Actions, ahahahahahahahahah, dance away property
In autonomous zones from capital
Opposites = parts of whole
Goal to have no goal

for Tim Kreiner

Upcoming Events

Sun, 9/26..... Coasting (ex-Coolies/
Vivian Girls) + Bare Wires + Nacho Business
The HUB 8:30, \$5/6, all ages KDVS presents...
Coasting = rad lady band from NYC via New

Mon, 9/27..... Mt. Carmel (Siltbreeze/
Columbus. OH) + Prieta + The Four Eyes
The HUB 8:30, \$5/6, all ages KDVS presents...
this ain't your dad's classic rock!

Wed, 9/29 ... Paul Collins Beat, Boats!,
Poonteens
The HUB 8:30, \$7 (exact change)/10(if paying
w/20), all ages KDVS presents the powerpop
legend!

Thu, 9/30..... special pre-NF happening!
XOME, Chopstick, Mama Buries, Smitel,
Overdose the Katatonic(Seattle), Striations,
Hammond/Shawn/Corcoran/Steed Quartet

www.norcalnoisefest.com
John Natsoulas Gallery, Davis, CA 7:00, \$free!!,
all ages free show in Davis to kick off NF
weekend. Pre-Fest NoiseFest!!

Fri, 10/1.... Norcal Noisefest 2010 Day One
- Lords of Outland, Dental Work, +DOG+,
Basidomycoda, EYard + more.... details at www.
norcalnoisefest.com

Lura's Cafe, 1414 16th Street, Sacramento, CA
7:00, \$10, all ages dont forget your earplugs...

heh heh heh

Sat, 10/2..... Norcal Noisefest 2010 - Day Two
- Big City Orchestra, Uberkunst, Xome, Crank
Sturgeon, Instagon, Mucky the Ducky, and
many more... details at www.norcalnoisefest.com

Sol Collective, Sacramento. CA 2:00, \$10, all
ages 2 sessions.. afternoon@2pm & evening @
8pm

Sat, 10/2.... ORMF X fest w/ Ganglians, AIDS
Wolf, Wounded Lion, Fresh & Onlys, Mattress +
more!

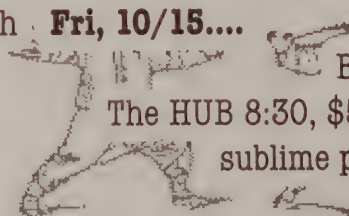
Plainfield Station 2:00, \$\$\$\$\$\$, all ages
KDVS Presents...Operation: Restore Maximum
Freedom X fest!

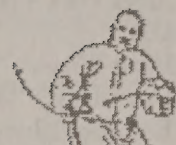
Tue, 10/5.... So Cow (Ireland) + Lions, Bats, &
Bears (Davis) + TBA
The HUB 8:30, \$5/6, all ages KDVS presents...
So Cow = the preeminent pure pop genius of
the planet!

Sat, 10/9.... Puke and Spit, Drastic Actions,
Blame Betty, Social Concern, The Snot-Cocks
and The Common Men
On The Y 8:00, \$5.00, 21+ 2010 'unk Rock
Breast Cancer Benefit Show - 4th Annual

Wed, 10/13.... Musical Charis, Dog
Party, Holy Rolling Empire and Der Spasm!!!!
Luigis Fun Garden 8:30, \$5/6, all ages KDVS
presents...Totally rad psych-punk (ex-Ladies
Night!)

Fri, 10/15.... Sex Church (Vancouver,
BC) + Vichy Water + TBA(s)
The HUB 8:30, \$5, all ages KDVS presents...
sublime psych-pop-party music from
Indonesia!!!





Sat, 10/16....

Arrington de Dionysio's Malaikat dan Singa + Buk Buk
Bigups Band + Sans Kazakgascar

The HUB 7:00, \$, all ages KDVS Presents another weird house show, all
chiller no filler

Wed, 10/20...

The Slaves (PDX), Kevin Shields (PDX), Gaarth
(Davis/reunion show) the Chillanova House @ 802 Villanova Dr., Davis
8:00, \$1-10, all ages KDVS Presents... there may be a pizza

Thu, 10/21...

Cowards (Vancouver), TBA
TBA in Davis 8:30, \$5/6, all ages KDVS presents...weirdo left-field fun!

Fri, 10/29....

Militant Childrens Hour + Borful Tang + TBA
The HUB 8:00, \$1-10, all ages KDVS Presents... REALLY PROLIFIC BOYD
RICE wherever this happens don't miss

Fri, 11/5.....

Grave Babies (Seattle) + TBA(s)
The HUB 8:30, \$5, all ages KDVS presents...radical goth-party kill Blank

Fri, 11/5.....

Dogs dead!
Hot Victory (PDX) + TBA(s)
The HUB 8:30, \$5/6, all ages KDVS presents...genius drum corps!

Fri, 11/12....

KDVS presents JANDEK
Davis Veterans Memorial Center Theatre 8:30, \$5/6, all ages KDVS
presents...

Fri, 11/12....

The Intelligence + TBA(s)
The HUB 7:30, \$23.00 advance/\$25.00 day of show, all ages

Tue, 11/16....

Fabulous Diamonds (Siltbreeze/Australia), Pigeons,
TBA

The HUB 8:30, \$5/6, all ages KDVS presents...entrancing Aussie psych/
postpunk

Venues

16th Street Cafe
2416 16th St., Sacramento

The Villanova House
802 Villanova Dr., Davis

Sol Collective
2574 21st., Sacramento

The HUB
1819 23rd St., Sacramento

The Funcastle
2309 L St., Sacramento

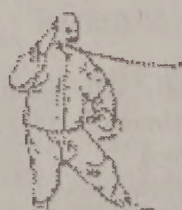
Luna's Cafe
1414 16th St., Sacramento

Delta of Venus
122 B St., Davis

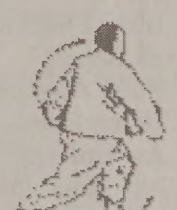
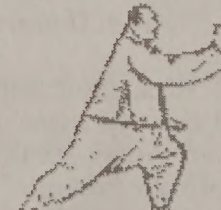
The DEN
2710 V St., Sacramento

The Blue Lamp
1400 Alhambra Blvd.
Sacramento

15



16



1. Fungi Girls - "Turquoise Hotel" (HoZac)
2. Ariel Pink's Haunted Graffiti - "Before Today" (4AD)
3. Bare Wires - "Seeking Love" (Castle Face)
4. Dark Day - "Window" (Dark Entries)
5. Banque Allemande - "Eins, Zwei" (S-S)
6. Best Coast - "Crazy for You" (Mexican Summer)
7. A Frames - "3 3 3" (S-S Records)
8. Gangwish - "Space Case vol. I" (Dear Skull)
9. Mike Rep & the Quotas - "Stupor Hiatus" (Silt-breeze)
10. Wet Illustrated - "Born Stoked" (Corvette City)
11. Sea of Bees - "Songs for the Ravens" (Crossbill)
12. Nu Sensae - "TV. Death and the Devil" (Nominal)
13. Sex Church - "6 Songs" (Convulsive)
14. G. Green - "I Will Not Withdraw This Statement" (Malt Duck)
15. Puffy Areolas - "In the Army 1981" (Siltbreeze)



"Casiokids are a poppy, synthed out breath of fresh air and stood out from the rest of the KDVS library in a very good way."

-D. Stanton

16. Casiokids - "Topp Stemning Pa Lokal Bar" (Poly-vinyl)
17. The Drums - "The Drums" (Downtown)
18. Virgo, Romain - "Romain Virgo" (VP)
19. Grass Widow - "Past Time" (Kill Rock Stars)



"This album proves that Grass Widow's musician-ship will continue to grow exponentially better with each release."

-Anne Halo

20. Real Numbers - "self-titled" (Three Dimensional)
21. Ras Midas - "Fire Up" (JML)
22. Effi Briest - "Rhizomes" (Sacred Bones)
23. Miniature Tigers - "Fortress" (Modern Art Records)
24. Dirty Beaches - "Golden Desert Sun" (Italian Beach Babes)
25. Puffy Areolas - "Rock n Roll Express" (Die Stasi)
26. Home Blitz - "Perpetual Night" (Almost Ready)
27. Avi Buffalo - "Avi Buffalo" (Sub Pop)
28. NiyoRah - "Feel Your Presence" (Denkenesh)
29. Various Artists - "Bustin' Out 1982" (Year Zero)
30. Big Black Cloud - "Dark Age" (Stank House)
31. Famines - "Syllables" (Mammoth Cave Recording Co.)

KDVS Top 90.3 Summer 2010

32. Moonhearts - "Moonhearts" (Tic Tac Totally)
33. San Francisco Water Cooler - "II" (Sun Sneeze)
34. White Lung - "It's the Evil" (Deranged)



"White Lung sounds like a group of girls took a baseball bat to your ex-boyfriend's car. Glorious mischief."

-Ginger

35. Adult Themes - "Four Fires" (Cardboard)
36. Wavves - "King of the Beach" (Fat Possum Records)
37. Luciano - "United States Of Africa" (VP Music Group)
38. Heater - "God and Hair" (Permanent)
39. The Bitters - "Have a Nap Hotel EP" (Sacred Bones)
40. Harlem - "Hippies" (Matador)



"Songs about three-legged dogs and drugs"

-Encephalous

41. Various Artists - "Kamp Holland" (Enfant Terrible)
42. Various Artists - "Definitive Collection of Federal Records (1964-1982)" (VP)
43. Sonskull - "Birth Scene/Rewind EP" (Perennial)
44. Boyracer/The How - "Split" (Slumberland)
45. Lovetaps - "Love Em Or Leave Em" (Supersecret Records)
46. Black Time - "More Songs About Motorcycles & Death" (Wrench)
47. Scorpion Violente - "self-titled" (Bruit Direct Disques)
48. Black Tambourine - "Black Tambourine" (Slumberland)

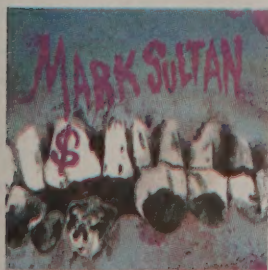
49. Neon Judgement - "Early Tapes" (Dark Entries)
50. Butterfly Bones - "Pretty Feelings" (Third Culture)
51. Brilliant Colors - "Never Mine b/w Kissing's Easy" (Slumberland)
52. Ratras del Vaticano - "Tiempos de Austeridad" (HBSP-2X)



"Ty Segall is the Elvis Presley of punk rock, and he is going places...an album not to be missed"

-Calamity Janie

53. Ty Segall - "Melted" (Goner Records)
54. The Glitch Mob - "Drink The Sea" (Glitch Mob Unlimited/ Glass Air)
55. Defektors - "The Bottom of the City" (Nominal)
56. Radians - "Iran b/w Bad People" (Mammoth Cave Recording Co.)
57. Black Triangles - "Self Titled" (Stress Domain)
58. Mountain Man - "Made the Harbor" (Partisan)
59. White Boss - "self-titled" (Perennial)
60. Second Decay - "La Décadence Électronique" (Dark Entries)
61. The Spectrometers - "1/2 Mechanism 1/2 Organism" (The Cosmic Dept.)
62. Jaill - "That's How We Burn" (Sub Pop)
63. The Flips - "I Just Don't Know Where I Stand" (HoZac)
64. Various Artists - "Compilation" (Italian Beach Babes/Paradise Vendors Inc)
65. Caribou - "Swim" (Merge)
66. Procedure Club - "Doomed Forever" (Slumberland)
67. Super Wild Horses - "Enigma (You Say Go)" (HoZac)
68. Don Carlos - "Changes" (Don Carlos Music)
69. Scraps - "A Salty Sea" (Dirty Knobby)
70. Agent Side Grinder - "self-titled" (Kill Shaman)
71. Various Artists - "Party Platter" (Florida's Dying)



"'\$' has golden oldie soulful vocal stylings and tambourines, and a wide appeal while still being novel, romantic and enchanting."

-Calamity Janie

72. Mark Sultan - "\$" (Last Gang Records)
73. Deer Tick - "The Black Dirt Sessions" (Partisan)

74. Jeremy Jay - "Splash" (Kreco)
75. Baths - "Cerulean" (Anticon)
76. Social Studies - "Wind Up Wooden Heart" (Antenna farm)
77. Laurie Anderson - "Homeland" (Nonesuch)
78. Orgone - "Cali Fever" (Ubiquity)
79. Super Wild Horses - "Fifteen" (HoZac)



"SWH is short Bursts of disillusioned post punk by two instrument switching babes. Dad's Beware."

-Alonely

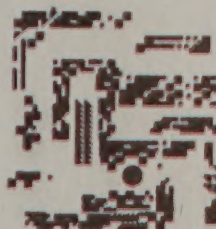
80. Fabulous Diamonds - "Fabulous Diamonds II" (Siltbreeze)
81. Shannon & the Clams - "Paddy's Birthday" (Southpaw)
82. Ozzie - "The Parabolic Rock: 1975-1982" (SS Records)
83. Mister Loveless - "Three Words EP" (Shady Glen Records)



"A head-bursting good time."

-Lalana

84. Best Coast - "When I'm With You" (Black Iris)
85. Dead Luke - "American Haircut" (Florida's Dying)
86. Indian Jewelry - "Totaled" (We Are Free)



"Thanks to Total Control's 'Paranoid Video,' I no longer have to give blood to feel release!"

-Emilio

87. Total Control - "Paranoid Video" (Smart Guy Records)
88. Produce Produce - "Produce Produce EP" (Gaarth Records)
89. Bare Wires - "Young Love" (Southpaw)
90. Channels 3 and 4 - "Christianity" (Gilgongo)
- 90.3. Shearing Pinx - "Void White" (Isolated Now Waves)

